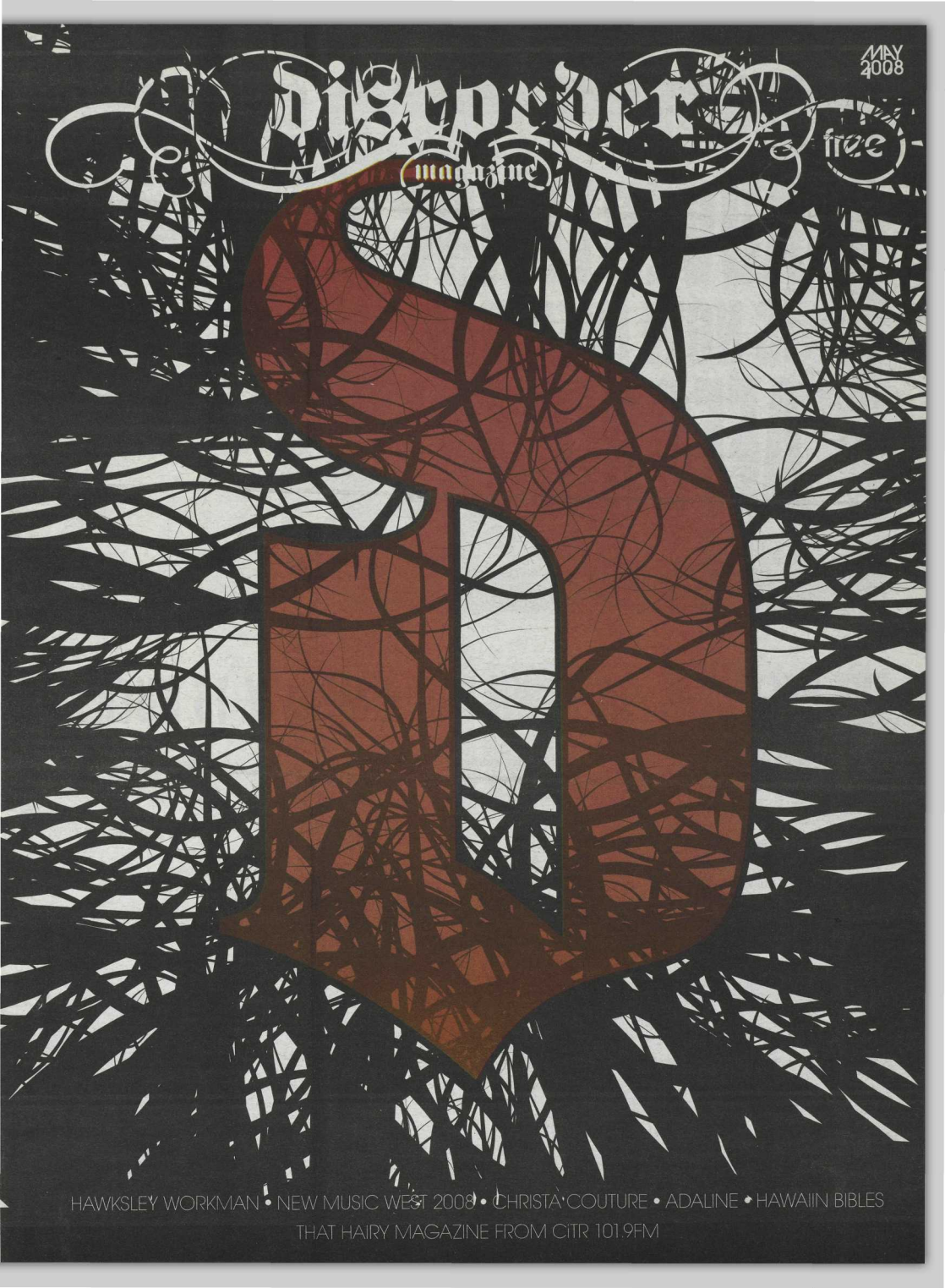
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MAY

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editor's note

There is no doubt that each and every one of us experiences adversity at some point in our lives. In the music industry, these obstacles seem even more apparent, likely because they are lived and conquered in the public eye. At the height of a successful artist's career, the ups and downs can make headlines. But even as an up-and-comer, songwriters bare their souls onstage, sharing their innermost thoughts and feelings with whomever chooses to listen. I watch my talented friends in the industry struggle daily with personal and professional demons, and it seems to me that, for some reason, an artist feels the emotion of the world at a hightened level. For some, it can (and often does) lead to a very bad place, and at the same time, it can (and often does) lead to the creation of brilliant art.

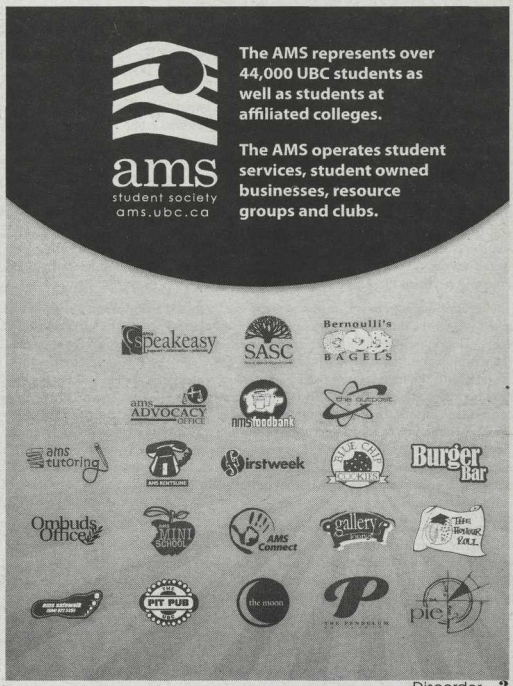
In this month's issue of *Discorder*, we encounter musicians at all stages in their career, each having been through difficult times, and triumphed musically as a result. For our Highlight story, I had the pleasurable opportunity to hang with the captain of Canadian quirk, Hawksley Workman. As successful and celebrated as his career has been so far, Hawksley has faced adversity professionally (because he insists on going against the grain on a regular basis) and personally (he admits to taking on a lot of the negativity around him). But he is humbled by his struggles and uses his experience to create unique work. In conversation, he is engaging and laughs often, and I enjoyed discussing his contribution to the industry as producer to many of Canada's rising indie stars.

On a local level, *Discorder* caught up with folk darling, Christa Couture, who has seen more than her fair share of trials and tribulations, and who shares this with the world through her upcoming release, The Wedding Singer and the Undertaker. Adaline, one of Vancouver's finest female vocalists, has come through everything from breaking away from a sheltered childhood to legal battles in getting her music out to the world. The result is Famous for Fire, her debut full-length and a sold-out CD Release at the Biltmore on April 25.

As an artist myself, I can attest to what I call a kind of darkness that sits in the back of my own head and certainly looms in the eyes of many of my most talented friends. But I think that it is there that we find what we need to express ourselves as musicians. Without it, I feel like we would be less, and we would not reach as many as we do with our art. I threw the wisdom (or perhaps naivety) of my 25 years out to Hawksley Workman, and our conversation went something like this:

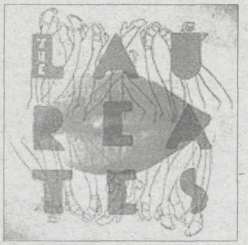
Nat Jay: "I think most artists are dark inside, but I think it serves a purpose still. And if it wasn't there, I don't think that most artists would be nearly the artists that they were."
Hawksley Workman: "Probably you're right."
Nat Jay: "I dunno. That's my take on it."
Hawksley Workman: "No, I think you're probably right."
I'll take his word for it.

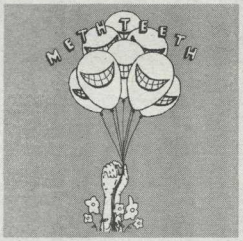
~Nat Jay, *Editor*



RIFF RAFF

by BRYCE DUNN





The month of May is upon us faster than you can say, "Let's have a party!" or perhaps more specifically, a "teabag party" according to everyone's favourite Everly Brothers from another mother, The King Khan & BBQ Show. But before you bust out the fine china, have a proper listen to the lyrics and you may be surprised by what you hear. I will say no more on that subject, but I will let you know that what should be a patented rock 'n' roll doo-wop duo has never sounded so good as it does on their latest offering for Crypt Records, no less. An amazing feat, considering the last "new" band the label signed was nearly a decade ago. Title track aside, the boys manage to eek out two songs of the same design, namely "Larry Is A Gay Blade" and "Gangbang Gordon," both containing King Khan's ascerbic wit and vocal delivery, and will draw the ire of anyone with that name, to be sure. But the highlight has to be "What's Mine Is Yours," which showcases BBQ's uncanny knack for fifties balladry and will make girls cry instantly. Another winner from the dudes who can do no wrong even when questioning their own dudeliness. Sorry, inside joke,but for a clue look at the cover. (Crypt Records, cryptrecords.com).

Another duo that makes beautiful music together, and probably looks the part too, is No Age, two semi-pro skaters from L.A. who decided to drop their boards for guitars and drums, thus making the foray into shoegazer punk. Equal parts hazy and crazy, No Age have nearly perfected their space jams on their latest EP. And not only that, but they managed to manufacture a record cover you can drop acid to as well. "Eraser" takes a My Bloody Valentine-esque guitar loop and layers it with lo-fi drums for a dizzying result. The flipside is their distinctive dabbling on three covers: "Don't Stand Still" (originally by Nate Denver's Neck) takes a fellow L.A. troubadour's tune and packs a psychedelic punch; "Male Masturbation" is an homage to L.A. punk legends, the Urinals, which stays true to its original form of minimalist teen skronk, complete with an edited live ending; and an unrecognizable version of the Nerves' power pop classic, "When You Find Out," perhaps giving it a twist and nod to M83's synth drone sound. This EP precedes their highly anticipated full-length on Sub Pop so fans just getting a taste with this release will be salivating like Pavlovian dogs at the mere thought of what happens next. (Sub Pop Records, 2013 Fourth Ave. Third Floor Seattle WA USA 98121).

The sight of meth teeth is disturbing to say the least, as I found when googling for more info on the duly named trio from Rose City (that's Portland for all you un-hip types). But on record, Meth Teeth are much easier to stomach, thankfully, and with their debut waxed for a local label, the scuzz-folk vibes these guys are putting out fits well with the imagery of a tweaked out user crawling the streets looking for the next big score. Songs like "Bus Rides" and To My Good Friend" sound gritty and earnest, sometimes dark, but determined to stay stuck in the brain with the occasional melodic hook. The closest thing I can liken this to is Haunted George, but swap the sun-baked desert scene for a rainy alleyway with trash piled high along its narrow, crack-tiled path. You'll be hearing a lot more of Meth Teeth in the future with an LP and more seven-inch output in the works. (Sweet Rot Records, myspace.com/sweetrotrecords).

We end with a four-song affair from a foursome from the Windy City of Chicago called The Laureates. Feet firmed planted in pop territory, they seem comfortable in displaying both Kinks-inspired riffs ("I Want To Miss You") and Bob Pollard-isms ("The Warm Son") without so much as blinking. They also aren't afraid to keep songs short and full of dense guitar, sprightly bass and snappy drums so it has just as much spit as it does polish. Beat boys for the new age, The Laureates have achieved a small victory with this release. (www.laureatesmusic.com).

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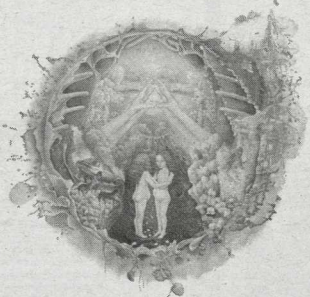
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FILM STRIPPED

THE FUTURE IS UNWRITTEN

BY ANDREA WARNER

He was the poster boy for the punk movement, as famous for his politics as he was for his snarling stage presence. Now, the lead singer of The Clash is the subject of Julien Temple's fascinating but spotty Joe Strummer: The Future is Unwritten.

While Unwritten effectively illustrates how a collection of moments can affect the zeitgeist of a generation, it never quite gets inside the mystery of the man himself. Born to a diplomat father who was known for challenging authority, Strummer and his older brother, David, had lived in five different countries by the time they were in grade school. Temple gets the details right and lingers for the perfect amount of time on some of the tough spots, such as David's suicide and Strummer identifying his brother's body, all by the age of 18.

The large midsection of Unwritten is devoted to The Clash, and there is plenty of volatile material here that should have been covered in an entirely separate film. There was more to Strummer than his politics, which provided the thrust of The Clash's power-to-the-people message. Still, Unwritten devotes more than half of its running time to The Clash's hirings, firings and ego explosions, while the ten years Strummer spent trying to exorcise that band from his system is wrapped up in about six minutes.

Referring to it briefly as the "wilderness years," Temple treads very lightly on Strummer's dark period following the breakup of The Clash, when he retreated from the public. The film hints that he may have become a preacher for a short time. Say what? This is the consistent frustration with Unwritten: the dots aren't connected enough to fully realize Strummer as an icon and as a person. Friends, musicians and a variety of celebrities appear throughout the film, but Temple makes no attempt to identify individuals beyond their names, and offers no explanation about their connection to Strummer. It's distracting when Johnny Depp suddenly shows up, but it's downright disconcerting when Matt Dillon comes aboard.

That said, Unwritten has plenty of momentum, and there are many reasons to recommend it. The imagery is wonderful, interspersing archival footage, animations of Strummer's art, scenes from Orwell's Animal Farm and interviews taken around the campfire with a truly varied assortment of people. Throughout, Strummer often acts as a narrator to his own life, with sound clips culled from interviews and his popular radio show, London Calling. Like The Clash's music and the do-it-yourself punk ethos, Joe Strummer: The Future is Unwritten colours outside the lines of the traditional documentary form, and this is where it succeeds as a fitting tribute to the original "punk rock warlord." Ð

LABELS' GOT A GUN

THE PIRATE BAY

BY CHRIS BRAUDE

The music biz is dead. Not dying, dead. Oh I know, here we go again. Not another doom and gloom article with overly dramatic assertions for shock value. In journalism these days, it seems more important to be first than to be accurate. This is essentially because most people will only read one article (if that) on a subject, so it is key to grab people with a tasty morsel before the opposing opinion serves something up. It's about instant gratification, then we can go back to being blissfully ignorant. Is music the same? Hell ya.

When the effects of Napster and the like were kicking the shit out of the music industry, it reacted by selling the farm. An intelligent, proactive strategy would have been to ensure that as many retailers as possible had healthy businesses, seeing as how they are the institutions that actually get the product into the hands of the consumer. Instead of investing in long-term relationships, the major labels all hired hookers: big box stores like Best Buy, Wal-Mart and Future Shop that provided the labels with a quick fix when they needed it. Keep in mind that, like most industries, music is filled with publicly traded companies that have quarterly targets. When faced with declining revenues and given the option to invest time and marketing money into partners that have CD sales as their bread and butter, or pick up the phone and close a million dollar PO with Future Shop, the labels picked the latter. I've been in those conversations. I've been the guy ordered by Toronto to get $500,000 by 5:00pm.

If the big box stores carried every CD, then this wouldn't be so bad. However, we all know that they don't. Why? Because they don't care about music. Music for these retailers has been a means to an end – a complete loss leader. New music releases every week, so Best Buy has an excuse to send out a weekly flyer to try and bait consumers into the stores with a $9.99 price on an A-list artist. Public perception over time is that because CD prices are so low, the big stores are probably the best place to buy big-ticket items like TVs and refrigerators. This is why these stores only focus on the Top 30 CDs in the marketplace. They don't want to educate you on who an artist is, they want to show you that they are carrying the ones that you already know by displaying a postage stamp album cover next to an X-Box game in their flyer. They would rather sell 1,000 copies of one title, than 20 copies each of 50 titles.

The obvious result is that while business measured in dollars might remain steady, the amount of different CDs sold declines rapidly. Neglected music stores see their business decline because they cannot drop their prices to compete with huge retailers that can make up the lost margin on dishwasher sales. In one year, 1,000 music retailers closed in the U.S. On the home studio front, the advent of Pro Tools and other home production software has increased the amount of music being produced to its highest point in history. More eggs. Less baskets.

The labels are 100% responsible for building the beast. Extra deals and payment terms were offered as incentives for large purchase orders, further widening the competitive gap from stores that still have customers passionate enough to call the labels asking to please send five copies of Glen Phillips' solo album. They can't get anyone on the phone, so they leave a message. Karma, as we all know, is a bitch.

Big box retailers gained massive power over the labels. Threats were issued, bills were sent, and rabbits started winding up in boiling pots. Major retailers further reduced the amount of shelf space given to CDs, and began spreading their staff across the entire software department. An April Rolling Stone article suggests that Wal-Mart has gone so far as to threaten to stop selling CDs entirely if the labels do not reduce their wholesale prices. Do you think they is regretting who they got into bed with now?

The labels couldn't right this ship if they wanted to. The Titanic had a pinhole compared to this business model. They have essentially sold themselves into slavery and there is no micro-credit model that can help them.

There is no Hollywood ending to this story. I sat with the intention of closing with a positive spin, but the walls are too thick. Sure you can get closer to your favourite bands than ever before because of the internet, but there is no solution to save the day. Call it a No Country For Old Men ending. The major label presidents won't be winning any Oscars for this one though. ♪

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Indie Producer

20 Questions with Hawksley Workman

As producer to some of Canada's finest indie talent, Hawksley Workman successfully bridges the gap between his two extremes.

by **nat jay**

To call Hawksley Workman an extrovert would be an understatement. As a songwriter, his work is laced with uninhibited quirk; as a performer, his overwhelming talent and presence run from his lips to his fingertips and into the spirit of every audience member in attendance. But today, sitting in a chapel pew at St. Andrew's Wesley Church, he is the definition of calm. The truth is, he's tired. He's a dedicated worker and has been toiling incessantly to promote his recent release, Between the Beautifuls. He's quick to liven up, however, when he starts talking about his work as a producer, something for which he has developed a solid reputation over the years. Hawksley Workman has produced many of Canada's top talents, including Serena Ryder, Tegan and Sara, Hey Rosetta!, Great Big Sea, Sarah Slean and Vancouver's own Jeremy Fisher. And of course, he has produced his own celebrated records, like 2001's (Last Night We Were) The Delicious Wolves. Today, he is modest and quiet, but his personality is warm, his laugh is unbridled and he speaks passionately about his extremely varied work as one of Canada's biggest indie producers.

1. What do think artists expect of you as a producer?
I think when people hire me, they're expecting me to sort of come in and add my colour.

2. I read that you'd put out three records a year if you could. Is producing others' work a way for you to put out more records?
It is a little bit, yeah. I mean, I have the songs to do that and the motivation, but I'm with a major record label at the moment and they don't do that very well. As a producer, it is a way to be involved in other records and absorb other influences, and to be able to involve myself energetically in other things. It's really cool.

3. For your January release, Between the Beautifuls, you stepped out of the producer role. Was this the first time you've done that?
Yeah, which was nice. It wasn't even that I needed an artistic producer. With Andre (Wahl) I got a great engineer and someone with real work ethic that allowed me to just show up, sing and play, and go home. And he did the work of putting things together and worrying about how things were going to get finished. All those producerial things that are a pain in the ass—it was really nice to just give it over.

4. Do you think that this record sounded different than all your others as a result?
It's maybe the most polished record I've ever made. I have my cooky-ness that's in there, but it's not as obvious because the production isn't cooky. It's not lo-fi or odd in any way. It's very straight-forward.

5. How many albums did you produce last year?
I did too many records last year. Besides mine, I did four others in about 14 months. I think I did a good job on them, but it drained me a lot.

6. How is it different producing other people's records rather than producing your own?
When I produce other people's records, I take more time and energy with theirs than I would with my own. I think it's 'cause I grew up in a working family, so when I get a job, I take it seriously. I always

have, ever since I was a kid. When I cut the lawn for the neighbours, I was the best lawn-cutter boy they ever had. For me, I don't know how to do a job other than just great. I'm too competitive to feel like I'm just slacking off. For my own music, it's like, "Fuck it." I love what just falls out of my hands. Usually it's like, "Aw, that's fun! No, I wasn't in tune, or maybe I should have worked harder at the guitar part, but whatever." It's just me being me, which is what I think people like. But when I'm hired to do a production, it's more like, "Ok. It's a job now, and I really want to do it right."

7. What was it like working with Great Big Sea?

Great Big Sea wanted to do something different. They were like, "We're getting tired with what we always do. We like what you do, so just do it. Do somethin' different." So I was involved with taking apart something that was really well-built and putting it back together.

8. What was one of your favourite parts about working with these industry veterans?

I like to start at ten in the morning because I'm a morning person and I don't like to work late. Most people are like, "Ten in the morning? Fuck off." Great Big Sea was like, "Alright, what are we doing? Let's start at nine." It's encouraging for me when I see people with that kind of work ethic.

9. Was it different working with a developing act like Hey Rosetta!?

With Hey Rosetta!, they like my records and they just wanted somebody they respected giving them the yes or no, and my job for them was just to stay out of the way. It was just little things with them, because they're young and have not had any sort of public affirmation. They've not had a hit record or been on the cover of Spin magazine. They're still weak in heart, and I just had to remind them, "You guys really are the shit, so don't worry. Just play like you're the shit."

10. What's something that excites you about a production project?

When I worked with Sarah Slean, I think she is an incredible songwriter. Same thing when I worked with John Southworth—when I get to work alongside people whose songwriting I really respect. And that level of songwriting doesn't happen everyday, so if there's a songwriter who is innovative, bordering on genius, I'll work with that any day.

11. Where's your ideal place to record?

If I had my wish, I'd record in Los Angeles. That's where I prefer to make records. I just love it there. I love the energy of the place, and I love that it's not Canadian, with the Canadian, "Oh, you can't do that," "Oh that's too weird." In L.A. it feels like, "Just be sick. Go out and fuckin' do it." And that's what I love about that place.

12. So you really love L.A.?

I could move to Los Angeles today and start recording. I think too that, because you have to drive places, it means that I don't drink when I'm in L.A., which I love. And I'm always more productive when I'm not doing drugs or drinking booze. I'm a better thinker and a more productive person.

13. But you have your own recording studio in the country—don't you like to get away from it all and work in the comfort of your own home?

Other artists can record in the country as an escape. I find the country is a great place for me to not work. Just be. Ride my bike.

14. When you work with an artist, do you prefer that they come to your studio or do you like to go elsewhere?

I'll go where anybody [wants to]. With Great Big Sea, I worked with them in St. John's, Newfoundland, which was fucking incredible. With Hey Rosetta!, we worked in Halifax, which was also great. And with James Murdoch, we worked at my house. I like moving and setting up a studio in a new place or going somewhere different.

15. Musicians tend to be nomadic beings. Why do you think that is?

I think it's just learning. I have to be. I live out of a suitcase. I don't prefer it—I prefer to be home. But I'm good at it. I'm good at travelling. I like writing in new places, but I like to be settled. I might go to Spain in a few weeks. I would go there to write a record. Just to go to one city, not to travel, but rent a house for two weeks and write. That's what I like doing.

16. When artists record their first album, their perspective on their career in music can change. Do you enjoy working with artists on their first records and watching them go through this process?

Yes. In a way, though, I don't wanna fuck it up. Who's actual debut have I worked on? 'Cause I've done a lot of people's "official" first records, like Sarah Slean's, Tegan and Sara's and Hey Rosetta!'s "official" first records, and it's different.

17. You produced your own debut. How would compare those artists' experience to your own?

I think those artists experienced something different from me too. When I did my first record, I played everything, produced it, recorded it, mixed it. It was just me living through that, and I had this vision of what it was going to be. It wasn't marred by anybody's expectations, like what fans wanted or what a record company wanted or what a manager thought I should be doing. It's like you're just some fuck punk nobody, in a basement, with nothing to lose. So do whatever you want. It's fantastic.

18. Are you working with anyone right now?

No. I'm done for now. I'm going to tour this record, then, I don't know. I have a hunger to travel, but a hunger to stay home, so I'm not sure what's next. But if there's a great record to make on the production side, I would love to do that.

19. What would you still like to accomplish as a producer?

What I'd really love it to be is the Neptunes or Timbaland or something like that. That would be my dream, to work in that field doing that kind of music. That's what I'd like to do.

20. As a producer, I'm sure the artists look up to you, but what are some important things you've learned from them?

I've learned something wonderful and different from everybody I've worked with. With Hey Rosetta! I learned about that hungry energy again—they're dedicated. And because they're from Newfoundland, they live in a sort of separate society, and they're not influenced by what's cool and what's not, like the rest of North Americans are. They're in music for all the right reasons. [The guys from] Great Big Sea are some of the smartest people I've ever met. And they have lasting power in the industry because they work so hard. They work as hard or harder than me, and I don't see that very much. Tegan and Sara—their bratty, fuck you attitude was something I learned from. They're incredible. They know what they want and they won't accept anything less. They're uncompromising. I think it's phenomenal.

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08 Preview

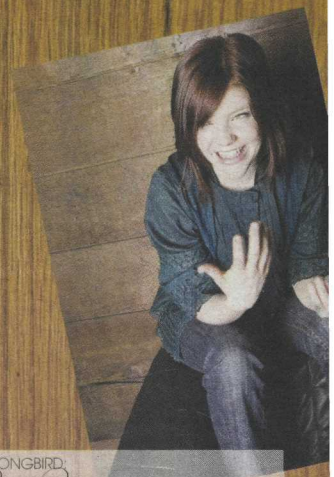
BY
Dave Jennayo

Everyone loves to be able to look at a hugely famous band when it's selling out stadiums, appearing on Letterman or facing high-profile criminal charges, and say "I saw that band back when it opened for the Slippery Nipples at a second-storey karaoke bar on East Pender." New Music West might just be the best chance for local music lovers to have that opportunity a year or two from now.

From May 14 to 18, New Music West will bring over 200 artists to the best live music venues across Vancouver. Since its inauguration in 1990, the festival has seen local and non-local acts the likes of Hot Hot Heat, Matthew Good, Liz Phair and the Flaming Lips, offering Vancouver music fans a chance to see these acts before they get big.

In a hitlist of acts from all different genres, Discorder set out to highlight some of the variety at the city's biggest showcase of music on the rise.

NEW MUSIC WEST 08



THE SONGBIRD:
Ali Milner
Friday, May 16, 7:45 PM,
the Libra Room (1608 Commercial Drive)

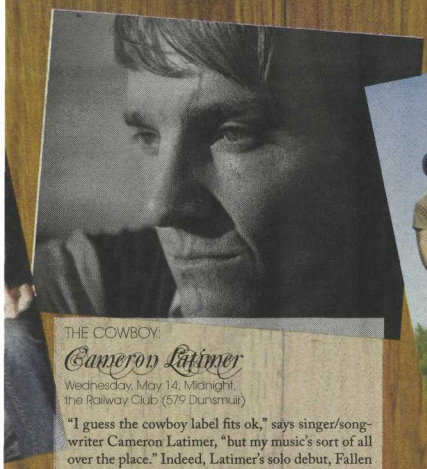
Whistler-based jazz-pop singer Ali Milner is the definition of a great young artist at the age of only 17. In a phone conversation, she mentions that she will turn 18 later this month -- the day before her prom. But before Ali and the rest of the 2008 graduating class of Whistler Secondary School enjoy that wonderful tradition of corsages and slow-dances, Milner will be performing at the Libra Room on Commercial Drive, sharing a bill with three other talented songwriters.

For that show, Milner will be accompanied only by her piano, performing what she calls a "pared-down, loungey set." She'll be eschewing the jazz standards and covers that she often performs during her weekly gig at the Four Seasons Hotel in favour of her own original songs. She'll also play a few written by her uncle, Canadian country singer John Howard. "His lyrics are really amazing, but the songs don't sound like country anymore," Milner says of her jazz renditions.

This promising talent has already played for some pretty impressive crowds, including a performance at a stadium in the city of Guangzhou, China, where she appeared as part of a cultural festival. There, she played to an audience of 60,000. "Beyond epic" is how Milner describes the show, which featured fireworks, pyrotechnics, performers from several different countries and none other than Jackie Chan onstage singing a Chinese pop song. When asked to evaluate Chan's performance as a singer, Milner responds, "He was alright... but it was Jackie Chan!"

Milner's self-titled debut album was released on Venus/EMI and is now available through her website, www.alimilner.com. She has already recorded some new material, though it's not certain when or how the follow-up will be released. In the meantime, though, Ali will be busy this summer attending Boston's famed Berklee College of Music, in the same five-week performance program that was completed some years ago by another BC-bred jazz phenom, Diana Krall.

Milner may still be a year away from being able to order a cocktail at the Libra Room, but her New Music West appearance this month will be a great opportunity to show that she is a soulful, old-fashioned jazz singer, with style and talent beyond her years.



THE COWBOY:

Cameron Latimer

Wednesday, May 14, Midnight,
the Railway Club (579 Dunsmuir)

"I guess the cowboy label fits ok," says singer/songwriter Cameron Latimer, "but my music's sort of all over the place." Indeed, Latimer's solo debut, Fallen Apart has a lot more going on than straight country tunes. The album, which will be released in August by Black Hen Music, features pop songs and hard-driving rock numbers alongside the country songs, reflecting a wide range of influences.

In fact, one of Latimer's earliest and most significant musical influences was his father, Tony Latimer. "He's a country-folk singer," explains the proud son, "and I've played live with him a few times. He's been a huge influence on me. He does all different kinds of tunes: Caribbean, Celtic, sea shanties. I've always loved all kinds of music."

Though his music draws from all of these diverse inspirations, it has a basis in country and roots music. Latimer is part of an emerging alt-country scene in Vancouver, alongside acts like Ridley Bent, Kent McAlister & the Iron Choir, Dustin Bentall and Ryan McMahon, all of whom Latimer has shared the stage with. "There's about five or six bands that make up that scene, and they're all very different," he explains. "Over the past six or seven years, we sort of built up a bit of an alt-country scene where there wasn't one before, and it feels cool to be a part of that."

In fact, Latimer's first ever live performance was alongside Ridley Bent, playing guitar for him at the Railway Club. "I was really nervous," he laughs, "but I love that place. I've played there lots of times. It's one of the only cool venues left in town now." Fittingly, Cameron will be appearing at the Railway on May 14 as part of New Music West. For the show, Latimer and his longtime collaborator/guitar player, Adam Dobres, will perform an acoustic set as a two-piece.

After the release of Fallen Apart (which also includes the playing of drummer Pat Steward and bassist Rob Becker) in August, Latimer and Dobres will take to the road as part of the Home Routes Tour of House Concerts. In a truly original and intriguing endeavour, Latimer and Dobres will be touring from Manitoba to Alberta, appearing and playing in people's homes. While the dates have yet to be confirmed, the boys will show up with their guitars, set up in someone's living room, grab a seat on the couch, and play for an audience of friends and neighbours.

The Home Routes Tour is the brainchild of Mitch Podolak, the founder of the Vancouver and Winnipeg Folk Festivals. When asked if he's ever done anything like these shows before, Latimer replies with a bit of a chuckle, "No. I don't really think that anyone has."

THE FOLKIES:

Lily Come Down

Friday, May 16, 11:00 PM,
the Chapel (304 Dunlevy St.)

Lily Come Down is a five-piece led by vocalists/multi-instrumentalists/songwriters Melissa Bandura and Joanna Chapman-Smith, along with Chris Suen on banjo and vocals, Justine Fischer on bass, and vocalist/percussionist Kenton Wiens. The band plays a rootsy style of music that they call "feisty folk," a term invented by Wiens. As Bandura explains, the term feisty folk "really describes our flavour: folk with some driving, sometimes celtic, sometimes funk rhythms, along with strong, story-telling lyrics."

Looking to similar acts like the Be Good Tanyas, the Wailin' Jennys and Po' Girl, Bandura says that Lily Come Down hasn't played with these bands yet, although she points out, "They have influenced us beyond measure." She goes on to say, "We are looking forward to the hopeful day when we do get to play with them, and that will be another personal milestone for me."

The group formed around the duo of Bandura and Chapman-Smith, who only last year decided to do some recording, but wanted to flesh out their sound with a full band. Now, they almost always appear with a full line-up, and will do so at their CD release party, May 15 at the WISE Hall, the night before their NMW showcase. Both shows should feature "some heavy foot-stomping, two leading gals on stage with an endearing sense of humour, and an energy from the band that's highly contagious because it's so real." Bandura quickly adds, "And don't forget the four-part harmonies!"

Between the two leading gals, they have guitar, mandolin, fiddle, pennywhistle and clarinet covered. While they both share a special affection for the guitar, Bandura singles out the violin as her favourite instrument. "I really feel like the fiddle is an extension of my arm. I love the sound of a bowed instrument." And speaking on behalf of Chapman-Smith (who is out of town on a solo tour), Bandura says, "To me, her voice is her instrument. She has trained her body to project her vocal expression since a young age, and it shows with the precision and emotion that comes from her mouth when she sings."

THE ROCKERS:

TV Heart Attack

May 17, 10:00 PM,
the Bourbon (50 Cordova St. West)

A Saturday night rock show at the Bourbon in Gastown has all the right ingredients for a big night, and Jason Corbett, the frontman of local rock band TV Heart Attack, wants you to know exactly what the crowd is in for at their New Music West appearance on May 17. TV Heart Attack sounds like a hard rock version of David Bowie, updated for 2008 of course, and in addition to their catchy, synth-drenched tunes, "You can expect some hearing loss. You might lose your virginity too--if you're lucky."

Statements like that one seem to be representative of TV Heart Attack's attitude -- they take their music seriously, but they like to have a little fun toonm. Consisting of Corbett on vocals and guitar, Arthur Guest on lead guitar, Dave Anderson on bass, Ryan McDonell on keyboards, and Dominic Coletta on drums, the band has an online bio that makes several eye-catching claims. It states that Coletta's "family was instrumental in the building of the Panama Canal," that Guest has 35 guitars, that McDonell moonlights as a TV actor ("mostly playing tortured teenage angst roles") and that he and Corbett actually met on the set of Look Who's Talking 3.

Asked about that last one, Corbett replies, "You can't make up a story like that!" He goes on to add, "We did leave out that I sold my soul to the devil when I was 12-years-old. We just didn't have enough room to go back that far."

TV Heart Attack's bio also outlines the story of how the band formed overseas while all the members were living in Europe, before returning home to Canada because of "the musical climate." "There's a resilience to the Vancouver music scene," says Corbett, explaining what drew the band back to Canada. "Just when you think it's taken its last breath, it all of a sudden gets exciting again. I guess it's cyclical, like anything else. Maybe it's just a matter of perspective."

CHRISTA COUTURE

SINGER. SONGWRITER. WARRIOR.

BY STACY THOMAS

THE VANCOUVER FOLK SINGER TURNS A LIFETIME OF ADVERSITY INTO A LIFELINE OF SOUL-BARING MUSIC.

Christa Couture deserves your respect. At the age of 29, the girl has faced more adversity than most people do in their lifetimes, but she refuses to play the victim. Couture's experiences have made her empathetic beyond her years, and she communicates what she has learned through her music.

A cancer survivor, she prefers not to be defined by what others may see as a disability. She was diagnosed with bone cancer when she was eleven, and her leg was removed above the knee. After spending four years in a hospital undergoing treatments and dealing with mortality, watching her friends die and feeling guilty for surviving, Couture entered high school with a pronounced limp and lacking the usual social development of someone her age.

But she sees the positive side of her experience: "I couldn't imagine going through adolescence without cancer," she says. "Chemotherapy is so primitive, but there is this sense of living with cancer and being grateful for it."

Despite dealing with body image issues, Couture still managed to find her way on to the stage, performing in choirs and in musical theatre throughout her childhood and into her teens. Born to a folk singer mother and a Cree healer father, Couture was raised spending weeks living in teepees in the Albertan bush, watching her father lead sweats and sing in ceremonies. The Native outlook on spirituality and nature remains an influence for her today--so does her father. "He had an amazing voice, he was always singing and drumming."

At 18, tired from rigorous auditioning and performing, Couture left Edmonton to attend film school in Vancouver. However, the call to perform did not leave her for long, and she began to write her own songs and think about performing solo. Seeking a place where she could introduce herself as a musician in a less intimidating atmosphere, she moved to London when she was 22 to "earn her stripes."

"I couldn't do it in Vancouver," she says, "it was such a good year." She played small gigs and open mics around the U.K., getting used to playing her guitar and being solo on the stage, before heading home to try out what she'd learned.

In 2005, she released her first album, Fell Out of Oz, which is about the transition from adolescence to adulthood. The album prompted comparisons to Tori Amos and Ani Difranco, although Couture's singing is revealing in an entrancing, non-aggressive way.

After the release of Oz, the emerging folk singer experienced falling in love and marrying, going through pregnancy, and the loss of her child shortly after he was born. Couture found solace in songrwiting, and a second album began to take shape.

"Making this album was the only thing I could do. I wrote these songs while I was pregnant. Once he died, the songs took on a different meaning. I learned so much about loving someone, he changed the shape of my heart." The title of the album is The Wedding Singer and the Undertaker, which for Couture illustrates the idea that love and death are inseperable, and explores a time of her life when love and grief were so intertwined.

"When people found out what had happened, so many [people] came to me with their own stories. It seems like the dark side of childbirth is ignored--nobody wants to hear about that." Couture sees performing as a way to identify and give hope. The traumas of her own life have given her insight into the problems that other people have in their day-to-day lives, a rare apathy. "Everyone has weird shit in their lives, and grief is a complicated emotion. That's one thing I love about music. If I can help someone go through that, that is most important to me."

For now Couture is focussing on plans for her next tour, her longest one yet, to promote The Wedding Singer and the Undertaker. The tour kicks off in Nanaimo on May 1 and will take her across Canada and to the end of the summer. What does Christa Couture have to say about what's upcoming? "It's exciting," she says, a knowing smile on her face.

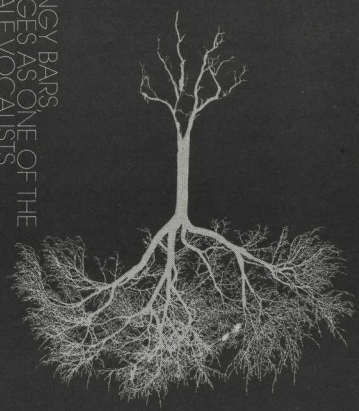
Christa Couture's CD Release Party is on May 20 at the Wise Hall in Vancouver.

FROM CHURCH CHOIRS TO DINGY BARS, VANCOUVER'S ADALINE EMERGES AS ONE OF THE CITY'S MOST PROMISING FEMALE VOCALISTS.

ADALINE

A DATE WITH MUSIC

BY ANDREA HARDER



As she breezes into the coffee shop, apologizing for running three minutes behind schedule, Adaline radiates cheer, excitement, and graciousness. She warns that she's a "chatter" and that she's working on showing a bit of decorum, not wanting to divulge anything that would "make her parents die." But her natural friendliness and enthusiasm make withholding almost impossible, and frankly, all the better.

Adaline in person is a stark contrast to the woman in her songs. The most haunting of the 12 emotional and evocative songs from her debut album, Famous for Fire, deal with betrayal, confusion, sadness and heartbreak. And, while she's pleased with the album and proud of the outcome, it's still a tough place to journey back to every time she gets on stage.

"It was a really scary time. I am the most even-keeled, positive, outgoing person," Adaline says. "And to know that I could go through a time that was that dark, makes you realize that everyone can."

With nothing to lose, Adaline decided to hold a concert--a sort of career launch--at a church to see if she had the chops to make it as a performer. She played for about 250 people that night, and hasn't stopped yet.

Part of Adaline's universal appeal might be the breadth of her influences. When she was younger, her father was a minister, and together with her mom and brother, the four would travel around and play music together--a Canadian twist on the Partridge family. Raised on a diet of church-based gospel and soul, the classically trained pianist eventually discovered Pearl Jam's Ten, a moment that shattered her preconceived notions of music. It also inspired a defiant streak, as she bought and hid a new copy every time her parents found the CD and threw it out.

Her sheltered childhood couldn't keep Adaline from indulging in her love affair with pop culture. She wasn't allowed to take dance, but she made up her own routines to songs like "Baby Got Back," recorded on secret tapes made from the radio.

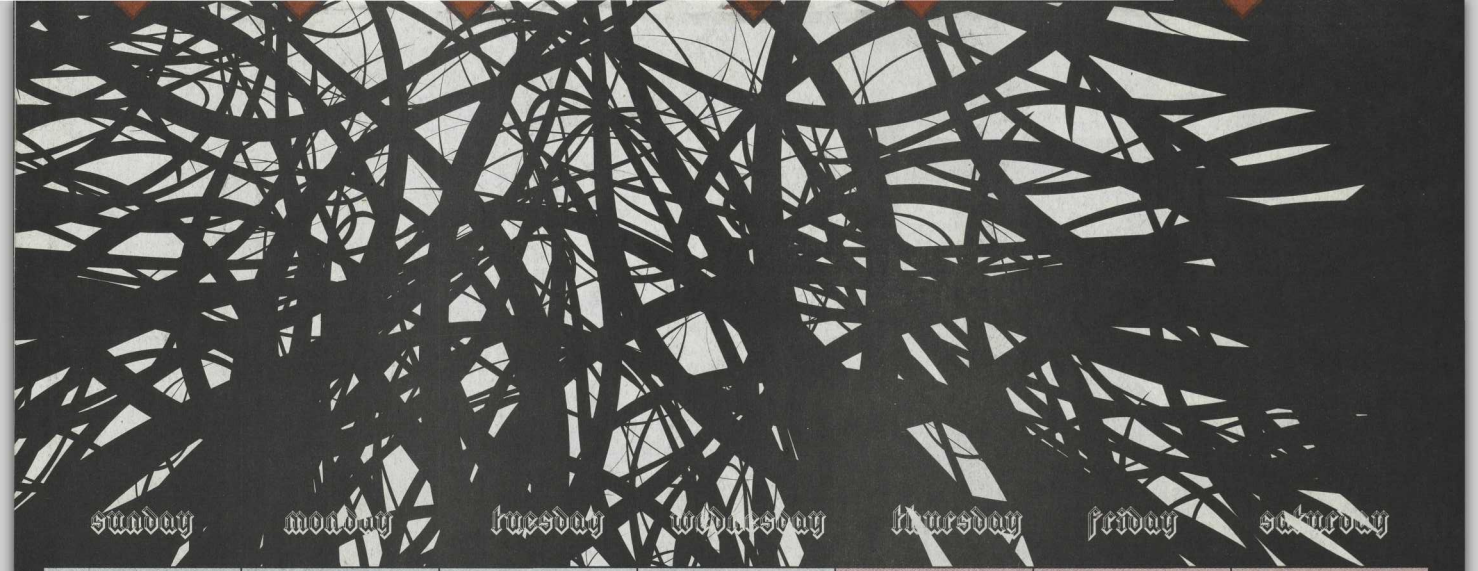
"I was 17 or 18 when I heard Radiohead for the first time. And Tom Waits. People that everyone else knew of except for me," says ths songstress. "I was like, 'This is so amazing.' To hear people be creative and thoughtful about music in a way that I'd never heard before--it was absolutely mind-blowing." And, while most people can't recall hearing "Tiny Dancer" for the first time, it's in part her perpetual wide-eyed awe that lends her darkest songs a lift up.

She admits her folks weren't thrilled with the idea of her playing shows in dingy bars, but they have come around since her career launch concert. Musically, her parents have a lot to be proud of with Adaline's debut. Strongly influenced by women like Sarah Slean and Fiona Apple, the album's chilling piano beautifully underscores her slightly smoky vocals.

And already Adaline is trying to mentally prepare for writing her second album, which will come from a vastly different place than Famous for Fire, although she won't forgo her sulky tone entirely. Adaline is more than a little cynical when the topic of love comes up, and she admits that all of her energy is intensely focused on her career. But this is part of the reason Adaline is poised to become a huge hit. Her sweetly self-deprecating candour is refreshing in a world of sound-bite ready bombshells. "Honestly, I'm a bit of a geek right now. I'm really social, but I have found that lately the most exciting thing to do on a Friday night is to plan my tour. Music is something that is so stable. It's not like basing your happiness on a person or a situation. I often look at it as—and this is going to sound crazy—but as a romantic situation for me. Music is kinda my boyfriend, which is a little weird," she concedes with a sheepish laugh.

Christa Couture's CD Release Party is on May 20 at the Wise Hall in Vancouver. D

WOLVES



				1 ***Laura Veirs @ St. James Hall***	2 Danko Jones @ The Commodore Devotchka @ Richard's On Richards ***YOAV @ The Plaza Club***	3 Samarabalouf @ Capilano College Performing Arts Theatre
4 Jimmy Bowskill @ The Yale	5 Micheal Kaeshammer @ Queen Elizabeth Theatre	6 Fast Folk Underground 20th Anniversary Show @ The Railway Club Northern State @ The Plaza Club	7 Buck 65 @ The Commodore Tara Lee Combs, The Kon Tikis @ The Railway Club	8 Kate Nash @ Richard's On Richards Doc Walker w/Ridley Bent, The Higgins @ The Commodore	9 You Say Party We Say Die w/Better Friends Than Lovers, Wintermitts @ The Astoria	10 The Proclaimers @ The Commodore Alpha Baby, Jon Rae Flaetcher @ The Astoria
11 KT Tunstall w/ Paddy Casey @ The Commodore	12 Special Ops, Entropia, Magnus Rising @ The Media Club	13 The Slackers w/ Sub City Dwellers @ Red Room Joanna Chapman-Smith @ The Media Club	14 El Parro Del Mar/Iykke li w/Anna Temheim @ Red Room	15 Aaron Pritchett/Armchair Cynics @ Red Room Acres of Lions, Jon and Roy, Vince Vaccaro, Death to Sexy, Machina, Saul @ The Media Club	16 Megadeath/Children of Bodom @ Pacific Colliseum Attack in Black/Tokyo Police Club @ The Plaza	17 J ully Black @ The Commodore Clinic @ Richard's On Richards
18 Kate Maki, Nathan Lawr, Cindy Doire, Ryan Bishops @ The Railway Club	19 Missy Higgins @ The Commodore	20 Nightwish @ The Croatian Cultural Centre	21 Coheed and Cambria @ The Commodore Crash Parallel @ The Media Club	22 Corbin Murdoch And The Nautical Miles, Kent McAlister, Sarah MacDougall, Melisa Devost @ The Railways Club	23 Modest Mouse @ Deer Lake Park Nas @ Plush	24 The Kooks @ The Commodore Sasquatch Festival @ The Gorge The Mars Volta @ PNE Forum
25 Jamie Lidell @ Richard's On Richards BISON, the Death Rays, Spreadeagle @ The Astoria	26 Kathleen Edwards @ Richard's On Richards The Cure @ GM Place	27 Nuelle, Gary de Guzman, Legacy, Jon Lee-Son @ The Media Club*	28 Signal And Sound, Bryan Anderson, The Best Revenge, Sojourn, Jared Spencer (solo) @ The Media Club	29 Teenage Head @ The Plaza Rush @ GM Place	30 State of Shock/ Econoline Crush @ The Commodore Alkaline Trio @ The Croatian Cultural Centre	31 Japanther, Manic Aatracts, Vapid, Robin Bank$ @ The Astoria

send your event listings to calendar.discorder@gmail.com

UNDER REV

Matthew Mei and You Bright Minds

MATTHEW MEI AND YOU BRIGHT MINDS

(Independent)

Hailing from Vancouver, Matthew Mei has created a brilliant album that combines a hard rock edge (reminiscent of Black Rebel Motorcycle Club) with a delicate touch. Following his 2006 solo debut, The Preacher's Son, Mei joins forces this time with You Bright Minds (Matt Platt, along with bro and sis, Nate and Jeannette McKay) to produce another energetic album infused with gospel roots. The self-titled record blends intensity with a soulful sound, with the opening song, "Truth," as the powerhouse track that sets the tone for the entire album.

In contrast with the rockier tunes, some of the tracks are beautiful ballads, but still carry the resonance of the dynamic group. "Railroad" is one of the strongest tracks, showing off Mei's powerful vocals, harmonizing effortlessly with You Bright Minds and forming a truly impressive number. Each song is memorable, distinct and exciting.

This album showcases how Matthew Mei and You Bright Minds have a promising future ahead of them. Mei's sound has matured from his debut in 2006, and the collaboration with You Bright Minds has created a truly unique and remarkable collection of songs.

Terris Schneider

Justin Rutledge

MAN DESCENDING

(Six Shooter Records)

Justin Rutledge is too alt for the country music realm (thank god), and too country for the indie-kids. Fortunately for you, listener, this means that you'll never feel any stigma for enjoying his music, and that he'll always be a little bit un-hip. It also means that his career will have longevity, carrying him on a slow incline to subtle legendry.

Man Descending is Rutledge's third studio album and contains songs written loosely about characters from a collection of short stories by Guy Vanderhaeghe. Along for the ride is a large cast of Canadian troubadours lending their respective hands, including Jim Bryson, Jenn Grant, Melissa McLelland, Oh Susanna, Ron Sexsmith and Hawksley Workman. The album is quiet, slow and beautiful. Rutledge is one of those writers who only needs six chords to make a record, and somehow each song is just different enough to fit nicely into the progression between the beginning and the end. Man Descending is story-based lyricism at its loveliest, and you will no doubt hear these songs recorded by other artists decades from now.

The only downfall to this record, as with his previous two, is that every time he enters a studio, the sound engineer turns down the "balls" knob. If you've seen him live, you know that there is an intensity in him that is lost in recording--missing is the fiery delivery that merits a pin-drop audience. Nevertheless, Rutledge is one of the country's finest songwriters, and this piece of Canadian Americana deserves your attention and a spot in your iTunes – listed just below Jeff Tweedy and Jose Gonzales, to be sure.

Ronny Jotten

The Television Personalities

THE GOOD ANARCHIST/
SHE'S ALWAYS BEEN THERE FOR ME

(Elefant Records)

The Television Personalities have had their fair share of ups and downs. With front-man Dan Treacy's various battles with drug addiction, mental illness and the law, the band has been unstable at best and plain disastrous at worst. Despite this, the group has made some of the finest pop records of the last three decades, and like all TVP releases, their latest proves that, at the end of the day, it's the music that counts.

Following 2006's My Dark Places and 2007's Are We Nearly There Yet?, the 30-year-old U.K. indie act's new 7-inch shows Treacy and his revolving cast of players creating pop in its purest and simplest form. The A-Side's "The Good Anarchist" features little more than a clumsy, childlike guitar line, some organ drones and a light, floating voice, courtesy of Swede, Johanna Lundström. It's a track that puts a little innocence back into the musical equation, bringing to mind the halcyon days of indie-pop before twee became just another four-letter word. On the flipside, "She's Always Been There for Me" puts Treacy front and centre, his vulnerable voice riding high above a rousing Northern Soul-tinged dance number. And unlike "The Good Anarchist," the song brings out the Television Personalities' well-practiced scrappy side, as a full band pounds in time to Treacy's ever-honest and unguarded words.

Combined, the tracks prove these modern-era Television Personalities have a lot offer, with the band's latest chapter being just as exciting as those previous.

Brock Thiessen

Apples in Stereo

ELECTRONIC PROJECTS FOR MUSICIANS

(Simian/Yep Roc)

There's been a constant debate throughout the ages as to whether one bad apple really can spoil the whole bunch. Wars have been fought, children slain, churches torched to the ground, and yet, the argument still remains one of life's great quagmires. With that preamble in mind, it's a small wonder how the Apples in Stereo can retain such a great wealth of unreleased material in its basket – could these tracks really be considered unworthy of a place on official albums? Simple answer: yes and no.

It goes without saying that lead Apple, Robert Schneider can write a perfect pop song in his sleep, and probably has on a few occasions, but such is the case with many perfectionists: it's easy to find fault in what others would deem brilliant. So what we have here is another collection of odds and ends from the Apples' vault (their first collection being 1996's mealy Science Faire). The disc contains songs that either weren't suitable (stereophonically or thematically) for proper albums or tracks that were simply laid as one-off recordings. Either way, each previously not-ready-for-primetime gem on Electronic Projects for Musicians is more interesting than the bulk of the barely hummable pap that is spewed out by the majority of indie pop bands on today's waning circuit. With not a single rotten track here, it's doubtful anything could ever spoil this band.

Adam Simpkins

NEW

Four Tet
Ringer
(Domino)

After various stints with various collaborators, Kieran Hebden has finally gone back to what he does best: working solo as Four Tet. And as always, his latest release under the moniker—the mini-album Ringer—continues to showcase his distinct brand of headphone-geared electronica as Hebden again refuses to repeat himself.

Unlike the chaotic free-jazz swirls of 2005's Everything Ecstatic and even more unlike the chilled-out "folktronica" of the project's infancy, Ringer's four tracks push forward, embracing a simpler, more unfurnished blueprint. Each of its slow-building epics clears the clutter for exercises in speedy minimalism, where sequenced loops interlace with deep 4/4 grooves of a very techno, yet very Four Tet, nature. The jazz breaks, the blissed-out harmonies, the computerized noise—they're all still here, but less present than in the past, functioning only as window-dressing to the crisp, cyclical patterns. For once, you can isolate each of Hebden's instruments—electronic and organic—allowing you to chart their course as they enter and leave the mix. It's a welcomed relief from the indistinguishable layers of commotion usually linked to Four Tet, and gives backing to the old adage of less is more.

In many ways, Ringer is the most electronic Four Tet offering, yet it's also Hebden's warmest, making all 31 minutes essential for fans of his past, present and future.

Brock Thiessen

Culture Reject
Culture Reject
(White Whale Records)

Twangy and eclectic, Culture Reject is but a antidote for Belle and Sebastian fans, as well as those who are looking for something less mainstream than Broken Social Scene. Singer/multi-instrumentalist Michael O'Connell samples from his well-versed musical training, using pretty much any instrument that makes a noise, and adds his knowledge of african beats acquired from his travels. His whispery thin vocal delivery is particularly noticeable in tracks such as "Museums" and "Oh Remain," giving it a soft, jazzy sway at times.

Lyrically, the self-titled debut is evocative and humble. Lines like "I wanna go home/ and get myself stoned," exemplify an honest, bohemian attitude that is lacking from a lot of Canadian music these days. In the track "Overflow," O'Connell croons softly about a cruel, spontaneous woman, bewailing his unrequited love in a way that gets into the listener's heart—a melodic and soulful musical base mixed with a bitter taste of rejection.

This album as a whole is fitting for all occasions, encompassing everything from jazz to random, rhythmical melodies. Culture Reject is designed with the sensitive of heart in mind, living in a cruel, cruel world.

Miné Salkin

The Waifs
Sun Dirt Water
(Jarrah Records)

The Waifs' first record in five years was, according to the Western Australian band itself, a difficult album. And unavoidably so, as it aspires to more diverse territory, breaking the hiatus since 2003's Up All Night.

Recorded in Nashville, Tennessee, Sun Dirt Water is a set of immaculately executed, lush folk sounds, all polished and warm; very easy on the ears. The band's unpretentious blues convey the slowness of their own desert outback remarkably vividly—a knack equaled perhaps only by their wilder countrymen The Drones. But they're not explosive. Instead they simmer and sail along with sparse, soft rock, incorporating lapsteel guitars, a Hammond organ and an upright bass, all chipping in to create tasteful, albeit predictable, chord progressions.

The lyrics seem to be where Sun Dirt Water puts the nail in the coffin. In true folk fashion the music seems ultimately to be a backdrop, secondary to the stories and reflections it underwrites. The album is a mix of complex love songs (as in the soulful hit title track) and scenes of road tripping, nowhere men, booze, and harsh, pretty landscape (notably "Get Me Some," with Josh Cunningham's monumental lyric "I'm free when the sun shines down on me"). All of these songs are as compelling as they are soothing, and make up a cohesive, mature and very listenable folk-blues record.

Mark Hewitt

Elizabeth Shepherd
Parkdale
(Do Right! Music)

After her hugely successful Start to Move, Elizabeth Shepherd has returned with her follow-up album, the highly anticipated Parkdale. Once again, Shepherd has produced a magnificent jazz record that displays her incredible musical talent. She has trained extensively in conservatories from Alberta to France, completing a degree in music from McGill University, and her expertise unravels throughout this album.

She combines funk, soul and blues, captivating the listener with her enchanting and swooning voice. The opening track, "Shining Tear Of The Sun," is a stylish, unforgettable tune that perfectly displays Shepherd's vocal ability. The title track, "Parkdale," is a catchy song, reminiscent of Feist's earlier works, uniquely blending together samba music with skillful jazz trumpet and piano. The album brilliantly concludes with "Mirror Living," a sultry and vibrant hit that leaves the audience pining for more.

Elizabeth Shepherd continues to produce timeless music that is refreshing the world of jazz. The hard work and dedication on this record shine through, and it would be no surprise if Shepherd repeated as a nominee for best Jazz album at next year's Junos with Parkdale.

Terris Schneider

iCoke.ca

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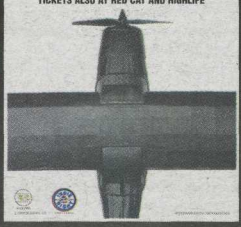

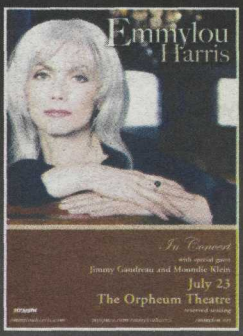

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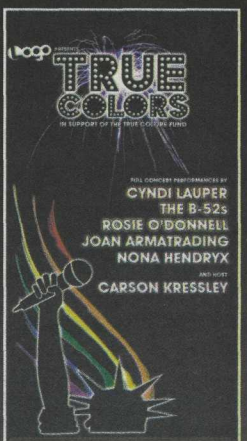

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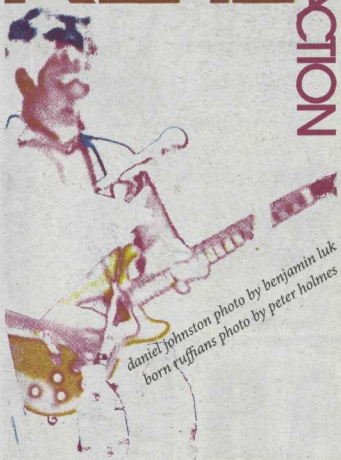

daniel johnston photo by benjamin luk
born ruffians photo by peter holmes

Born Ruffians
+ Said The Whale

The Media Club
March 26

Ontarian trio Born Ruffians packed the Media Club to near capacity on their recent Vancouver stop. And just like their album, in concert the band's musical architecture came together like a well-lived-in country home: hardly squeaky clean, but tidy. Each note, chord and snare hit acquired its own space without regard for getting the place a little dirty. Steve Hamelin's tight and structural percussion framed Mitch Derosier's smooth and rhythmic bass. Upon this foundation, Luke Lalondes nailed his guitar and delivered thesaurus-defying spasmodic vocals.

Opening for Born Ruffians was local band Said the Whale. It took them a while to warm up the crowd but by the time they finished, they had made a solid connection, with the audience up against the stage, primed and whetted for Born Ruffians.

Early into the Toronto band's set, while tuning, Derosier snapped his bass string for what Hamelin said was the fourth time this tour. After a quick fix, the band dropped an old favourite, "This Sentence Will Ruin/Save Your Life," a quick, catchy and honest take on high-paced modern life. If the crowd had cooled off a little, they were reignited at this point with wave after wave of unrelenting vocals, back-up shouting and rolling drum successions.

Throughout the show, musical ability and good, honest effort poured off the stage—literally. Sweat rained from all three of members, which almost (but not quite) overpowered the urinal-cake smell of the bathrooms at stage left. At times, the artists were so caught up in the music that it seemed like a "who can keep your eyes closed the longest" contest.

With a greatly heralded encore, Born Ruffians proved they have built their fan base on some very solid musical ground, which is good, because their style tears the house down every time.

Peter Holmes

Bruce Springsteen

General Motors Place
March 31

Where is a girl to cast her eyes? Entering a musical spectacle, surrounded by thousands of people -104 rows of them in front of me, one tiny man dancing around on stage. Reproduced on a giant stadium screen above him, the man's face hovers in mythic proportion. And so, where do I cast my eyes?

I am given two obvious options: I can watch the small indistinct image of Bruce Springsteen on the stage, or I can watch the high-definition Jumbotron of parts of him. Turning my head to and fro I can follow him with my eyes; the real Bruce skipping across the stage, so small and so indistinct. Or, I can watch an equal-sided square of frightening detail, images mixed in almost-real-time, "real" life yielding to the mediated experience of a one-time-only music video. If I choose the latter, then why not save the money of the very expensive, faraway seats, purchase a live DVD and watch it on a friend's living room Jumbotron? What would be the difference?

Perhaps the difference is in the reason I go to see music live in the first place: I go to hear the ways it is different. I go to eye the way musicians respond to their day, to participate in a reciprocal exchange of energy; I go to heed the perfection or imperfection of reality. All these things are tied up in the sensory affair of gathering together—of watching, hearing, breathing hot, stinking, mingled air. But in this modern age, the camera's eye and all the accompanying bru-ha-ha machinery catch my attention in a way that reality cannot. If I choose not to watch the absurd, backlit image of The Boss's "Born to Run," I have to exert a real effort to ignore the Jumbotron. It feels like a matter of science that the ambient equivalent is less enticing. And yet, I came here for the guffaws, for the sweat, for the unmediated space between me and The Boss.

Even wanting what I wanted, though, I gazed at the screen, as if it gave me somehow more of him. But it was when I diverted my eyes that I was rewarded with the whole spectacle of his rock-star posturing. He raised his arms in a call to action but all the screen got was the shape of his shoulders. In that synchronized moment of bliss The Boss left me no choice. I was dancing with him.

Cheyanne Turions

The Black Keys
+ Jay Reatard

The Commodore Ballroom
April 6

It seems only a short time ago—four or five years, in fact—that Akron, Ohio's Black Keys found themselves playing to a small, devoted crowd in Vancouver's tiny Red Room. Nowadays, when they come to town, the Georgia Straight promotes the show, they book the Commodore, it sells out, and the band brings a stadium-sized light show that rivals any other major spectacle in recent memory. Thus, part of the Keys' charm is gone. They belong in a tighter, more intimate setting where their amplified blues-rock makes the place burst at its seams, not in a cavernous hall where they're forced to supplement their stripped-down sound with excessively energetic lighting.

That being said, the guys haven't lost any of their skill at stomping out track after track of catchy, bluesy gems. Rockers like "Set You Free" and "10 A.M. Automatic" were larger-than-life thanks to Patrick Carney's thunderous pounding on the drums, while Dan Auerbach had more than sufficient chops on guitar to screech out riff after swaying riff. There's little more to say about it—the songs didn't stray much from recorded versions, but with the power and punch of live performance behind them, it didn't much matter.

Opening for the Keys, Jay Reatard and his backing band (a bassist with huge, Melvins-like hair, and a drummer in what had to have been a blonde wig) hammered out a wonderfully old-school parade of lo-fi street-punk. Little touches, like having no stage banter except for introducing each song with its title, made the performance a great throwback to honest, gritty Ramones-style punk rock. However, a distinctly gnarly touch was the bassist being so drunk that he kept spitting huge wads of mucus into the air, and sometimes directly at the crowd. Pretty gross—but sometimes that's the price of rock and roll.

Simon Foreman

Woodhands
+ The Clips

The Astoria
April 11

Woodhands kicked out some great indie dance tracks before an eager audience at the Astoria, April 11th. Dan Werb, bearing a striking resemblance to Thomas Dolby, led the duo, playing keytar, a heavily processed synthesizer and providing most of the vocals. Paul Banwatt played a fast-paced rhythm on the drums and filled the role of rap MC on one song with surprising talent.

Coming from Toronto to Vancouver for the second time, Woodhands has cemented themselves as one of Canada's best acts to get the dance floor going. They don't quite approach the all-out balls-to-the-walls atmosphere that Shout Out Out Out Out can achieve, but if you want a live act to dance to, you can't do much better than this duo.

Their energy almost masks the fact that Werb and Banwatt are also very talented musicians. With Werb choosing to rock the keytar, you might think he was all energy and irony, but as anyone who has seen him play solo can tell you, he is an accomplished, classically trained pianist.

Opening for Woodhands was local indie dance rockers the Clips. Playing songs from their recently released Matterhorn, Edo Van Breemen and co. got the crowd warmed up with a high-energy performance. They're a lot jammier than your average dance band and, at times, step away from the standard synth lines to replace them with a more traditional piano sound. This breaks down into a looser sound, which has some appeal in that it stands out from most dance acts.

Between the two bands the crowd was thick and eager to dance. If you were thinking of seeing this one and missed it, you missed out.

Jordie Yow

Daniel Johnston

Richard's on Richards

April 19

Daniel Johnston hasn't had what you'd call a smooth ride. Multiple stints in mental hospitals, brushes with the law and chronic bi-polar disorder have all plagued his life, making a stable live show unlikely at best. Surprising then that Johnston treated a sold-out Vancouver crowd to a moving, as well as solid, performance that went far and beyond expectations.

The hour-long set by the Texas musician—who continues to grow in popularity and physical size—came in two parts: a touching opening segment with simply Johnston and a guitar, and a second more rockin' half, complete with a full band. Johnston started the evening with his own bumpy guitar rhythms, but quickly brought on a hired hand to strum his songs for him. This let 47-year-old Johnston centre his efforts on his off-key, but always charming, vocals, as the backing guitarist, as well as the four-piece band that followed, brought a welcomed polish to Johnston's usually rough-and-tumble songs. However, it was unclear whether enlisting the musicians was a matter of choice or necessity; Johnston's hands suffered from uncontrollable tremors throughout the evening, and seemed to need all the power he could muster to keep from losing his voice, chugging bottle after bottle not of Mountain Dew but simple water.

Yet despite Johnston's struggles and obviously uncomfortable stage demeanor, he managed to cover a lot of ground with his set-list, which very much played as a greatest-hits collection. All the classics were there: "Living Life," "Walking the Cow," "True Love Will Find You in the End," "Silly Love" and even the song about that famous ghost. Also, mixed amongst the songs was an interesting tale or two about AstroWorld, plastic frogs, Star Wars videos, and a morbid dream Johnston had where he was sentenced to death for trying to commit suicide.

When it came time for the encore, Johnston held the stage on his own, leading the crowd in a moving rendition of "Devil Town." It was a powerful end to a powerful performance, and one that reminded you why a word as bold as "legend" so often applies to Daniel Johnston.

Brock Thiessen

Sex Negatives

+ Yellow Swans, Shearing Pinx

Richard's on Richards

April 19

The Strathcona Youth Centre was packed to the gills with noisy fans, hipsters and some confused kids just looking to dance 'til dawn. This was to be the last show at the centre for the next while and what a memorable send off it was. In the early hours of night, the mighty Shearing Pinx tore through a tightly wound set of their energetic brand of feedback-driven tension punk. It was amazing the Pinx were able to play as tightly as they did, what with all the kids up at the front pinballing each other into the band, who, like every other group that night, played in the middle of the floor, making for a bit more of an "intimate" show.

Portland's D. (decayed, dying, dead, deceased?) Yellow Swans took the stage soon after and played what was to be one of their last shows ever before calling it quits. The duo of Pete Swanson and Gabe Mindel sent the crowd careening just above the clouds with their all-too-brief set of wavy bliss drones. Their stretched-out 20-minute piece sent out an all-enveloping hypnotic vibration, which rattled the entire room and silenced anyone who dared try to talk through it. The performance was a fitting exit from one of the most prolific and well-loved noise/drone groups of the last 10 years. You will be missed, guys.

Vancouver's Sex Negatives finished off the festivities, pulling off the most impressive and memorable set of the night and standing tall against the juggernauts of the improv and noise scene. Sex Negatives did have some help from local noise guru the Rita, though, who provided the white-noise jet fuel for their jaw-dropping hypno-jam. The Rita was flanked by the four members of the group, which included two feedback/distortion wielding guitarists, a howling vocalist and a thunderous force from behind the kit. All five coalesced together and concocted a swirling tower of howling feedback, finishing off a truly great night of noise.

Mark Richardson

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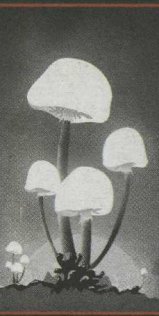

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23 WEST CORDOVA / GASTOWN

song by song

with CITR's Music Director
LUKE MEAT

Hawaiin Bibles
THERE'S GOOD PEOPLE IN THE CITY

You would think that a two-piece band that had one member living in Port Coquitlam and the other in Delta would contain enough suburban angst to make you ditch all your Minor Threat albums for good. Not true. The Hawaiian Bibles want you to have fun. LOTS of it. This summer, the Bibles are planning a tour where they play (uninvited) in undisclosed parking lots of public places across B.C. until the cops arrive. Their self-released debut album, There's Good People in the City, sounds like two pop-loving maniacs let loose in a warehouse with a whole bunch of recording doodads--which is pretty much exactly what happened. The Hawaiian Bibles are the epitome of the D.I.Y. ethic.

Here's a run down of There's Good People in the City, according to Devin Boquist (Vocals, Bass, Instruments, Programming) and Jordan Gervais (Vocals, Drums, Percussion, Instruments).

Song: There's Good People in the City

Devin Boquist: It's a rock n' roll tune! The very first time Jordan came over to my house we just started playing this song. The opening bass riff is the very first thing we ever played together. The original lyrics were something completely different.

Jordan Gervais: [The lyrics] were "Who's fighting, what are you fighting for?" and then we changed the lyrics, which became about gender issues. This tag line, "There's Good People in the City," I came up with, which was fucking awesome! It doesn't matter who you are, there are good people around.

Song: The Corner

J.G.: I had a dream where my one-year-old nephew was dying of cancer. I woke up in tears and I had this song in my head off of one of Devin's demo tapes called "The Corner." There is a line in it which goes "I've got news for you, and you get it," and he kept repeating it, and it related to this horrible dream I had.

D.B: "The Corner" is the only song on the album that is originally one of my tunes. It changed a bit, but it is a Billy Shadow [solo project] song.

Song: Don't Wanna Give It Up

D.B.: That is essentially about drug abuse. (laughs) I still don't wanna give it up!

Song: Hearts for Money

J.G.: Same with "Hearts for Money." It's about vices. "Looks like everyone's selling their hearts for money."

Song: Experiments with Oxygen

D.B.: That song is an experiment within itself.

J.G.: The more you listen to the lyrics, the more it makes sense. "Look at the skin, the skin is suffering." It's about not taking care of oneself.

D.B.: The thing about all of our lyrics is that they come out really quickly. They're about the life that we've lived so far.

Song: Movie Roll

J.G.: A song about working on the set of a porn film. A woman being filmed in a very provocative manner, but the only villain is the viewer.

Song: Close to You

D.B.: That has the potential to be a full song, but on the album it's like 30 seconds.

J.G.: It's a very hopeful tune. I think it's a concept album for the first 8 songs, they're about fighting with yourself, fighting addiction, and "Close to You" is the turning point.

Song: Main and Hastings

J.G.: That was originally going to be called "We Should Live in Castles." That's my favourite song on the record.

D.B.: The music is really appropriate for a title like "Main and Hastings" --it's another addiction song.

Song: Cheap Shot

J.G.: A standard guy/girl song.

D.B.: It's about a relationship where a girl takes a cheap shot at a guy.

Song: She Stays for the Kids

J.G.: Devin's lyrics are very personal about his life, his relationship, his kids, and [this song] is an extension of that—it's super honest.

D.B.: I actually didn't want this song to go on the album, just because it's too honest. It might hurt someone's feelings, but Jordan was really...

J.G.: That song is almost like a made-for-TV movie! (laughs)

D.B.: It sounds like when we talk about our songs, we sound so serious. None of this is serious! This is just a lot of life going into what we love. We love music, we love playing music. This isn't an album that had to be made. It's just a collection of life experiences, it's just fucking music. I just want people to have fun!

The Hawaiian Bibles are playing Pat's Pub on May 10.

JOHNNY DOWD
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8am		BREAKFAST WITH THE BROWNS	GIVE 'EM THE BOOT	SUBURBAN JUNGLE	END OF THE WORLD NEWS	FILL-IN	THE SATURDAY EDGE
9am	TANA RADIO		THIRD TIME'S THE CHARM				
10am	SHOOKSHOOKTA			FILL-IN	SWEET AND HOT	SKA-T'S SCENIC DRIVE	
11am	KOL NODEDI	GROUND CONTROL	MORNING AFTER SHOW	ANOIZE			
12pm	THE ROCKERS SHOW	ALTERNATIVE RADIO			DUNCAN'S DONUTS	THESE ARE THE BREAKS	GENERATION ANNIHILATION
1pm		PARTS UNKNOWN	LAUGH TRACKS	THE GREEN MAJORITY	WE ALL FALL DOWN	THE BROADCAST	POWERCHORD
2pm			FILL-IN REEL TO REAL	DEMOCRACY NOW	INKSTUDS	RADIO ZERO	
3pm	BLOOD ON THE SADDLE / SHAMELESS	LET'S GET BAKED	FILL-IN	RUMBLETONE RADIO A GO GO	CRIMES & TREASONS	NARDWUAR PRESENTS	CODE BLUE
4pm		THE RIB	NATIVE SOLIDARITY NEWS				
5pm	CHIPS WITH EVERYYTHING / SAINT TROPEZ	NEWS 101	WENER'S BBQ	WINGS	MY SCIENCE PROJECT / PEDAL REVOLUTION	NEWS 101	LEO RAMIREZ SHOW
6pm	QUEER FM	CAREER FAST TRACK	FLEX YOUR HEAD	CANADIAN VOICES	STEREOSCOPIC REDOUBT	FILL-IN	NASHA VOLNA
7pm		SOME SOUND		AND SOMETIMES WHY / SAMSQUANCHES HIDEAWAY			SHADOW JUGGLERS
8pm	RHYTHMSINDA	RADIO FREE GAK	SALARIO MINIMO	FOLK OASIS	EXCUISITE CORPSE	AFRICAN RHYTHMS	
9pm	MONDO TRASHO	THE JAZZ SHOW			LIVE FROM THUNDERBIRD RADIO HELL	RAINBOW GROOVE	SYNAPTIC SANDWICH
10pm	TRANCENDANCE		CAUGHT IN THE RED	JUICEBOX		SHAKE A TAIL FEATHER	BEATS FROM THE BASEMENT
11pm					FILL-IN		
12am	SUNDIAL FLOODLIGHT	VENGEANCE IS MINE		HANS KLOSS' MISERY HOUR	BBC	I LIKE THE SCRIBBLES	
1am							
2am			AURAL TENTACLES				BBC
3am							
4am	CITR RE-BROADCAST	CITR RE-BROADCAST		CITR RE-BROADCAST	CITR RE-BROADCAST	CITR RE-BROADCAST	
5am							

SUNDAY

TANA RADIO (World) 9-10am
SHOOKSHOOKTA (Talk) 10-11am
A program which targets Ethipian people and aims at encouraging education and personal development in Canada.
KOL NODEDI (World) 11am-12pm
Beautiful arresting beats and voices emanating from all continents, corners, and voids. . East Asia. South Asia. Africa. The Middle East. Europe. Latin America. Gypsy. Fusion. Always rhythmic, always captivating. Always crossing borders.
THE ROCKERS SHOW (Reggae) 12-3pm
Reggae inna all styles and fashion.
BLOOD ON THE SADDLE (Roots) 3-5pm
Real cowshit-caught-in-yer-boots country.
Alternates with:
SHAMELESS (Eclectic)
Dedicated to giving any local music act in Vancouver a crack at some airplay. When not playing the PR shtick, you can hear some faves you never knew you liked.
CHIPS WITH EVERYTHING (Pop) 5-6pm
British pop music from all decades. International pop (Japanese, French, Swedish, British, US, etc.), 60s soundtracks and lounge. Book your jet-set holiday now!
Alternates with:
SAINT TROPEZ (Pop) 5-6pm
Welcome to St. Tropez! Playing underrated music from several decades!
st.tropez101.9@gmail.com
QUEER FM (Talk) 6-8pm
Dedicated to the gay, lesbian, bisexual, and transexual communities of Vancouver. Lots of human interest features, background on current issues, and great music.
queerfmradio@gmail.com
RHYTHMSINDIA (World) 8-9pm
Rhythmsindia features a wide range of music from India, including popular music from the 1930s to the present, classical music, semi-classical music such as Ghazals and Bhajans, and also Qawwalis, pop, and regional language numbers.
MONDO TRASHO (Eclectic) 9-10pm
The one and the only Mondo Trasho with Maxwell Maxwell—don't miss it!
TRANCENDANCE (Dance) 10pm-12am
Join us in practicing the ancient art of rising above common thought and ideas as your host DJ Smiley Mike lays down the latest trance cuts to propel us into the domain of the mystical.
trancendance@hotmail.com
SUNDIAL FLOODLIGHT (Eclectic) 12-2am
Dedicated to all things drone

MONDAY

BREAKFAST WITH THE BROWNS (Eclectic) 6-11am
Your favourite Brown-sters, James and Peter, offer a savoury blend of the familiar and exotic in a blend of aural delights!
breakfastwiththebrowns@hotmail.com
GROUND CONTROL (Eclectic) 11-12pm
Fun and independent music supported by a conversational monologue of information, opinion and anecdote focussing on the here, the now, and the next week.
backtrex@gmail.com
ALTERNATIVE RADIO (Talk) 12-1pm
Hosted by David Barsamian.
PARTS UNKNOWN (Pop) 1-3pm
Parts Unknown, an indie pop show that has been on CiTR since 1999, is like a marshmallow sandwich: soft and sweet and best enjoyed when poked with a stick and held close to a fire.
LET'S GET BAKED (Talk) 3-4pm
Vegan baking with "rock stars" like Laura Peek, The Food Jammers, Knock Knock Ginger, The Superfantastics and more.
THE RIB (ECLECTIC) 4-5pm
Explore the avant garde world of music with host Robyn Jacob on The Rib. From new electronic and experimental music to improvised jazz and new classical! So weird it could blow your mind!
NEWS 101 (News/talk) 5-5:30pm
Vancouver's only live, volunteer-produced student and community newscast. Every week, we take a look back at the week's local, national and international news, as seen from a fully independent media perspective.
news@citr.ca
CAREER FAST TRACK (Talk) 5:30-6pm
SOME SOUND (Indie Rock) 6-7:30pm
RADIO FREE GAK (Indie rock) 7:30-9pm
THE JAZZ SHOW (Jazz) 9pm-12am
Vancouver's longest running prime-time Jazz program. Hosted by the ever-suave Gavin Walker.
Features at 11pm.
May 5: Pianist/composer and near genius, Elmo Hope lived a short life and his career was blighted by narcotits and neglect. He grew up with Thelonious Monk and Bud Powell but unlike them never got the *critical recognition. Tonight we present* his masterpiece: "The Elmo Hope Trio" with bassist Jimmy Bond and drummer Frank Butler. Seven originals by Mr. Hope and one great standard....the legend lives
May 12: Drummer/composer Tony(Anthony) Williams was a musical adventurer right from the beginning of his career and this album reflects that fact. It was his second Blue Note recording-done when Williams was only 20. "Spring" is amazing!
May 19: A big band album by tenor saxophonist/ composer/ arranger Oliver Nelson is always a treat and this one called "Fantabulous" is no exception. The album was recorded in Chicago and mixes New York and Chicago based players in a program of Nelson originals plus one by pianist Billy Taylor. Solid stuff.
May 26: Drummer/bandleader Art Blakey needs no introduction but this edition of The Jazz Messengers was only represented by one domestically produced recording until the release of these tracks recorded at the "Club St. Germaine" in Paris. **VENGEANCE IS MINE** (Punk) 12-2am
Going on 8 years strong, this is your home for all the best the world of punk rock has to offer.

TUESDAY

PACIFIC PICKIN' (Roots) 6-8am
Bluegrass, old-time music, and its derivatives with Arthur and the lovely Andrea Berman.
pacificpickin@yahoo.com
GIVE 'EM THE BOOT (World) 8-9:30am
Sample the various flavours of Italian folk music from north to south, traditional and modern. Un programma bilingue che esplora il mondo della musica folk italiana.
THIRD TIME'S THE CHARM (Rock) 9:30-11:30am
Open your ears and prepare for a shock! A harmless note may make you a fan! Hear the menacing scourge that is Rock and Roll! Deadlier than the most dangerous criminal!
borninsixtynine@hotmail.com
MORNING AFTER SHOW (Eclectic) 11:30am-1pm
An eclectic mix of Canadian indie with rock, experimental, world, reggae, punk and ska from Canada, Latin America and Europe. Local bands playing live on *the Morning After Sessions.*
LAUGH TRACKS (Talk) 1-2pm
Laugh Tracks is a show about comedy. Kliph Nesteroff from the 'zine Generation Exploitation, hosts.
generationexploit@yahoo.com
musicalboot@yahoo.ca
FILL-IN 2-2:30pm
REEL TO REAL (Talk) 2:30-3pm
Movie reviews and criticism.
NATIVE SOLIDARITY NEWS (Talk) 3-4pm
A national radio service and part of an international network of information and action in support of indigenous peoples' survival and dignity. The show is self-sufficient, without government or corporate funding.
WINGS (Talk) 4-4:30pm
WENER'S BARBEQUE (Sports) 4:30-6pm
Tune in each week to hear Daryl Wener talk about the world of sports. I'll discuss everything from the Vancouver Canucks to the World Rock Paper Scissors Championship. Your calls are welcome and I hope you enjoy listening.
ethanwener@hotmail.com
FLEX YOUR HEAD (Hardcore) 6-8pm
Punk rock and hardcore since 1989. Bands and guests from around the world.
SALARIO MINIMO (World) 8-10pm
The best rock in Spanish show in Canada since 2000. None of that tropical stuff here. No aceptes imitaciones!
salariominimo@yahoo.com
CAUGHT IN THE RED (Rock) 10pm-12am
Trawling the trash heap of over 50 years' worth of rock n' roll debris. Dig it!
AURAL TENTACLES (Eclectic) 12-6am
It could be punk, ethno, global, trance, spoken word, rock, the unusual and the weird, or it could be something different. Hosted by DJ Pierre.
auraltentacles@hotmail.com

WEDNESDAY

SUBURBAN JUNGLE (Eclectic) 8-10am
Live from the Jungle Room in his Top Secret Eco-Pod complex high in the Cascade Mountains, join radio host Jack Velvet for an eclectic mix of music, sound bites, information and inanity. Not to be missed!
dj@jackvelvet.net
FILL-IN
ANOIZE (Noise) 11:30am-1pm
An hour and a half of avant rock, noize, plunderphonic, psychedelic, and outsider aspects of audio. An experience for those who want to be educated and EARitated.
lukemeat@hotmail.com
THE GREEN MAJORITY (Talk) 1-2pm
DEMOCRACY NOW (Talk) 2-3pm
RUMBLETONE RADIO A GO GO (Rock) 3-5pm
Primitive, fuzzed-out garage mayhem!
WINGS (Talk) 5-5:30pm
CANADIAN VOICES (Talk) 5:30-6:30pm
AND SOMETIMES WHY (Pop/Eclectic) 6:30-8pm
First Wednesday of every month.
Alternates with:
SAMSQUANCH'S HIDEAWAY (Eclectic) 6:30-8pm
All-Canadian music with a focus on indie-rock/pop.
anitabinder@hotmail.com
FOLK OASIS (Roots) 8-10pm
Two hours of eclectic folk/roots music,

CiTR 101.9FM

www.discorder.ca

with a big emphasis on our local scene. Don't own any Birkenstocks? Allergic to patchouli? C'mon in! A kumbaya-free zone since 1997.
folkoasis@gmail.com

JUICEBOX (Talk) 10-11PM
Developing your relational and individual sexual health, expressing diversity, celebrating queerness, and encouraging pleasure at all stages. Sexuality educators Julia and Alix will quench your search for responsible, progressive sexuality!
www.juiceboxradio.com

HANS KLOSS' MISERY HOUR
(Hans Kloss) 11pm-1am
This is pretty much the best thing on radio.

THURSDAY

END OF THE WORLD NEWS (Talk)
8-10am

SWEET AND HOT (Jazz) 10-12pm
Sweet dance music and hot jazz from the 1920s, 30s and 40s.

DUNCAN'S DONUTS (Eclectic)
12-1pm
Sweet treats from the pop underground. Hosted by Duncan, sponsored by donuts.
http://duncansdonuts.wordpress.com

WE ALL FALL DOWN (Eclectic) 1-2pm
Punk rock, indie pop, and whatever else I deem worthy. Hosted by a closet nerd.
www.weallfalldowncitr.blogspot.ca

INK STUDS (Talk) 2-3pm
Ink Studs focusses on underground and indie comix from publishers like Fantagraphics, Top Shelf, Drawn and Quarterly and more. Each week, we interview a different creator to get their unique perspective on comix and discuss their own interesting and upcoming works.

CRIMES & TREASONS (Hip Hop)
3-5pm
crimesandtreasons@gmail.com

MY SCIENCE PROJECT (Talk) 5-6pm
Zoom a little zoom on the My Science Project rocket ship, piloted by your host, Julia, as we navigate eccentric, underexposed, always relevant and plainly cool scientific research, technology, and poetry (submissions welcome). myscienceprojectradio@yahoo.ca
Alternates with:

PEDAL REVOLUTION (Talk) 5-6pm
pedalrevolutionary@gmail.com

STEREOSCOPIC REDOUBT (Rock)
6-7:30pm
Psychadelic, acid punk, freakbeat, prog and other grotesque and socially relevant artifacts from 1965 to today, with a particular emphasis on Vancouver's freak flag with pride.
www.myspace.com/stereoscopicredoubt

EXQUISITE CORPSE (Experimental)
7:30-9pm
Experimental, radio-art, sound collage, field recordings, etc.
Recommended for the insane.
artcorpse@yahoo.com

LIVE FROM THUNDERBIRD RADIO HELL
(Live Music) 9-11pm
Featuring live band(s) every week performing in the comfort of the CiTR Lounge. Most are from Vancouver, but sometimes bands from across the country and around the world are nice enough to drop by to say hi.
FILL-IN

BBC 11:30pm-1:30am

FRIDAY

FILL-IN (Eclectic) 8-10am

SKA-T'S SCENIC DRIVE (Ska)
10am-12pm
Canada's longest running Ska radio program. Email requests to:
djska_t@hotmail.com

THESE ARE THE BREAKS (Hip Hop)
12-1pm
Top notch crate digger DJ Avi Shack mixes underground hip hop, old school classics, and original breaks.
beatstreet@telus.net

THE BROADCAST 1-2pm
Betti Forde has been a pro DJ for over a decade. She's deejayed throughout the world in places like Paris, Berlin, Rome and Malmo. From 1998-2002 she hosted the infamous Stand & Be Cunted (as DJ Hancunt) on CiTR, and she couldn't be happier to be back with The Broadcast, showcasing women in music.

RADIO ZERO (Eclectic) 2-3:30pm
We play an international mix of superfresh weekend party jams from newwave to foreign electro, indie rock, baile, booty, club rap, juke, disco, Bollywood, dancehall, and whatever else we feel like.
www.radiozero.com

NARDWUAR THE HUMAN SERVIETTE PRESENTS (Nardwuar)
3:30-5pm
Join Nardwuar the Human Serviette for an hour and a half Manhatten Clam Chowder flavoured entertainment. Doot doola doot doo ... doot doo!
nardwuar@nardwuar.com

NEWS 101 (Talk) 5-6pm

FILL-IN

AFRICAN RHYTHMS (World) 7:30-9-pm

RAINBOW GROOVE (Dance/Electronic) 9-10:30pm
Getting you in the mood for the weekend, DJ BFAD presents a kaleidoscope of funky grooves for your mind, body & soul

SHAKE A TAIL FEATHER
(Soul/R'n'B) 10:30-12am
The finest in classic soul and rhythm & blues from the late '50s to the early '70s, including lesser known artists, regional hits, lost sould gems and contemporary artists recording in that classic soul style.
I LIKE THE SCRIBBLES
(Eclectic) 12-2am
Beats mixed with audio from old films and clips from the internet. 10% discount for callers who are certified insane. Hosted by Chris D.

SATURDAY

THE SATURDAY EDGE (Roots)
8am-12pm
Now in its 22nd year on CiTR, The Saturday edge is a personal guide to world & roots music—with African, Latin and European music in the first half, followed by Celtic, blues, songwriters, Cajun and whatever else fits!
steweedge3@mac.com

GENERATION ANNILHILATION
(Punk) 12-1pm
A fine mix of streetpunk and old school hardcore backed by band interviews, guest speakers, and social commentary.
crashnburnradio@yahoo.ca

POWER CHORD (Metal) 1-3pm
Vancouver's longest running metal show on the air. If you're into music that's on the heavier/darker side of the spectrum, then you'll like Power Chord. Sonic assault provided by Metal Ron, Gerald Rattlehead and Geoff the Metal Pimp.

CODE BLUE (Roots) 3-5pm
From backwoods delta low-down slide to urban harp honks, blues, and blues roots with your hosts Jim, Andy and Paul.
codeblue@buddy-system.org

THE LEO RAMIREZ SHOW (World)
5-6pm
The best of mix of Latin American music.
leoramirez@canada.com

NASHA VOLNA (World) 6-7pm
News, arts, entertainment and music for the Russian community, local and abroad.
http://nashavolta.ca

SHADOW JUGGLERS
(Dance/Electronic) 7-9pm
This eclectic show welcomes you to braoden your musical knowledge with DJs MP, Socool, Soo & guests. We work across musical genres including electronic and club-based music, which are rarely introduced into mainstream musical culture. Travel through world sounds.
myspace.com/shadowjugglers

SYNAPTIC SANDWICH
(Dance/Electronic/Eclectic)
9-11pm
Every show is full of electro bleeps, retrowave, computer generated, synthetically manipulated aural rhythms. If you like everything from electro/techno/trance/8bit music/retro '80s this is the show for you!
www.synapticsandwich.net

BEATS FROM THE BASEMENT
(Hip Hop) 11pm-1am
Hosted by J-Boogie and Joelboy, promising listeners the latest tracks, the classics, the rare and the obscure, current events, and the special features of peeps coming into the studio. Most importantly listeners can expect to be entertained... church.
klymkiw@gmail.com

CITR CHARTS!

CiTR's charts reflect what has been spun on the air for 2007. Artists with stars alongside their names (*) are from this great land o' ours. Most of these platters can be found at finer (read: independent) music stores across Vancouver. If you can't find them there, give our Music Director a shout at 604-822-8733. His name is Luke. If you ask nicely, he'll tell you how to get them. To find other great campus/community radio charts check out www.earshot-online.com.

#	Artist	Title	Label
1	**No Kids***	*Come Into My House*	Tomlab
2	**Chris-A-Riffic***	*Chris-A-Riffic*	Independent
3	**Crystal Castles***	*Crystal Castles*	Last Gang
4	**The Ravonettes**	*Lust Lust Lust*	Vice
5	**Beach House**	*Devotion*	CarPark
6	**Fake Shark, Real Zombie***	*Zebra Zebra*	Independent
7	**Sudden Infant Dance Syndrome***	*2 many Babes*	Melodiya
8	**MGMT**	*Oracular Spectacular*	Columbia
9	**Plants And Animals***	*Parc Avenue*	Secret City
10	**Forest City Lovers***	*Haunting Moon Sinking*	Out of This Spark
11	**The Superfantastics***	*Choose Your Destination*	Independent
12	**Dirtbombs**	*We Have You Surrounded*	In The Red
13	**Destroyer***	*Trouble In Dreams*	Merge
14	**Atlas Sound**	*Let The Blind Lead Those...*	Kranky
15	**Various***	*Love and Circuits...*	Cardboard
16	**DJ Co-Op***	*Co-Operation Version 4.0: AYO, Technology*	Independent
17	**Thee Silver Mt Zion Memorial...***	*13 Blues For Thirteen Moons*	Constellation
18	**The Breeders**	*Mountain Battles*	4AD
19	**The D'Ubervilles***	*We Are The Hunters*	Out Of This Spark
20	**M.I.A.**	*Paper Planes*	XL
21	**Vashti Bunyan**	*Somethings Just Stick In Your Mind...*	Dicristina Stair...
22	**Black Mountain***	*In The Future*	JagJaguwar/Scratch
23	**Bison***	*Earthbound*	Forest
24	**Danava**	*Unonou*	Kemado
25	**The Better Beatles**	*Mercy Beat*	Hook Or Crook
26	**Adam Green**	*Sixes And Sevens*	Rough Trade
27	**Goldfrapp**	*Seventh Tree*	Mute
28	**Jason Collett***	*Here's To Being Here*	Arts & Crafts
29	**Tuxedo Moon**	*Vapour Trails*	Crammed Discs
30	**Ladyhawk***	*Shots*	JagJaguwar
31	**Flowers Forever**	*Flowers Forever*	Team Love
32	**Nihilist Spasm band***	*Live @ The Western Front*	Independent
33	**Fink**	*Distance and Time*	Ninja Tune
34	**Chris Walla**	*Field Manual*	Barsuk
35	**The Creepy Creeps**	*Last To Leave*	Green Door
36	**Vampire Weekend**	*Vampire Weekend*	XL
37	**Sons And Daughters**	*This Gift*	Domino
38	**The Penguins***	*Had To Be*	Independent
39	**Times New Viking**	*Rip It Off*	Matador
40	**C'Mon***	*Bottled Lightning Of An All Time High*	Independent
41	**Bon Iver**	*For Emma, Forever Ago*	JagJaguwar
42	**Collections Of Colonies Of Bees**	*Birds*	Radium
43	**Ocrilim**	*Annwn*	Hydra Head
44	**A Faulty Chromosome**	*as an ex-anorexic six sicks exit...*	Independent
45	**Chris Walla**	*Field Manual*	Barsuk
46	**Xiu Xiu**	*Women As Lovers*	Kill Rock Stars
47	**British Sea Power**	*Do You Like Rock Music?*	Rough Trade
48	**Growing**	*Lateral*	The Social Registry
49	**The Sword**	*Gods Of The Earth*	Kemado
50	**Sam Shalabi***	*Eid*	Alien 8

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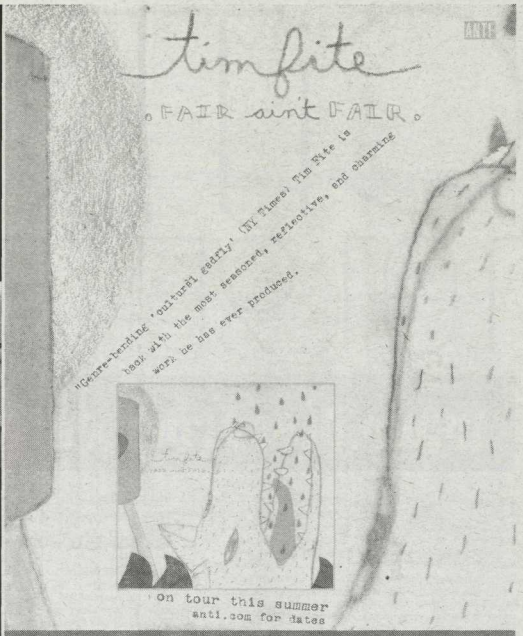

tim fite/fair ain't fair
available 05.06

Songwriters in the Round
hosted by **Carolyn Mark**
Cameron Dilworth of The Neins Circa
Caleb Stull of The Parlour Steps
Cameron & Charla of Bella
Adam Nation of The Great Outdoors
Shane Nelken of The Awkward Stage

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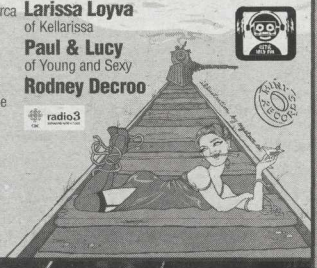
@ THE RAILWAY CLUB!
Larissa Loyva
of Kellarissa
Paul & Lucy
of Young and Sexy
Rodney Decroo

radio3

SATURDAY MAY 17TH
The Parlour Steps
The Awkward Stage
Vonnegut Dollhouse
Rebekah Higgs from Halifax



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MAJOR VS INDIE

by nat jay

In this time of re-invention in the music industry, there is an ongoing question of who is winning out in the battle between major and independent record labels. Should an artist go major or indie? Which is suffering or benefiting most from emerging technologies? What lies ahead for each and how are majors and indies dealing differently with the changes in the industry? We witness the war from both camps:

BATTLING FOR THE MAJOR LABELS: SCOTT JOHNSON, BRANCH MANAGER OF WARNER MUSIC CANADA

BATTLING FOR THE INDIE LABELS: ROB CALDER, VICE-PRESIDENT OF BOOMPA RECORDS

WHAT IS THE ROLE OF A MAJOR LABEL IN TODAY'S MUSIC INDUSTRY?
Simple. Market, promote and sell our artists and their music. We continue to build new alliances and partnerships with companies with the goal of enabling fans to have their music wherever they want, whenever they want. Our role is to ensure we reach that goal for our artists and for their fans.

DO YOU THINK MAJORS HAVE ONE-UP ON INDIES OR VICE VERSA?
The majors represent 80% of the music sold in Canada. As physical sales continue to decline, major retailers are lowering their sku counts and are choosing to work with the companies who carry the products that the majority of their customers are looking for. Additionally, they look to those companies for marketing support to promote their products, usually at a cost which an independent cannot readily afford. Internationally, Warner has affiliates and licensees in over 50 countries worldwide.

IS ILLEGAL DOWNLOADING DESTROYING THE MUSIC INDUSTRY FROM A MAJOR LABEL PERSPECTIVE?
Illegal downloading is definitely a tough subject, but most would agree that it has devalued music overall, regardless of your stance with file sharing. Artists, producers, engineers, label reps (those selling and marketing the music and the artist) all need to get paid for their craft. It is tough seeing artists living out of their cars and talented people losing their jobs and changing careers because of what is happening in this regard. I believe the revenue model will continue to evolve and more stringent controls will be put into place for file sharing, but in the meantime, as the format changes, the perception continues to be that music should be free, and that spells trouble for the artists and for music in general.

BOB LEFSETZ RECENTLY STATED THAT "MAJOR LABELS MADE MUSIC FREE BY REFUSING TO AUTHORIZE NEW DISTRIBUTION TECHNOLOGIES." WHAT'S YOUR TAKE ON THIS?
Bob is a colourful guy and is well known for his hard stance against the major labels, despite his involvement in the industry. That being said I would agree that the labels as a whole did play a role in the situation that faces the industry currently. Ultimately the consumers will find a way to get what they want, and so it is up to the labels now to ensure we can deliver the goods to them. The ongoing question is, at what cost?

WHY WOULD AN ARTIST WANT TO SIGN WITH A MAJOR LABEL?
A major label not only has the financial backing necessary to build the brand needed to take an artist from infancy to stardom, it has the international reach that an indie simply doesn't have. A Major label has the tools and components necessary for taking an artist from a local to a world-wide success, and can ensure the support is in place regionally, nationally and globally.

WHAT DOES THE FUTURE OF THE INDUSTRY HOLD FOR MAJOR LABEL MUSIC?
That's anyone's guess I suppose, and I think it is the same for all labels whether you are a major or not. The labels that are successful will be the ones who embrace and develop both the technology and the infrastructure to deliver the best music to the public, with a revenue model that allows both the artist and the company to continue to give the people what they want: great music at the best possible price. We are signing bands and including new components such as tour support and merchandising, and will be more involved with funding and supporting their business as a band. Our distribution systems will continue to evolve, and our focus will continue to be music.

WHAT IS THE ROLE OF AN INDIE LABEL IN TODAY'S MUSIC INDUSTRY?
I think we are the only sane developers left. We take risks with the music and the artist. We tend to try to hear something special before it is tainted by the money, the machine, and the ego. We want long-term relationships with our artists, yet understand that we have our limits, and an artist can move on. We try to spend and develop responsibly. I really believe it take seven years minimum for an artist to just "get it," to define themselves, to sacrifice and explore the possibilities. Indies can help facilitate this process.

DO YOU THINK INDIES HAVE ONE-UP ON MAJORS OR VICE VERSA? HOW SO?
They are such different structures and strategies which makes it hard to compare. I think the real challenge is now going to be competing with the Majors as they become more indie. I have already noticed these changes over the past few years. I don't think the indies have a one up really. We are just more flexible and adaptable. One major head of a corporate company once told me that it would take him 5-10 years to change the structure and message of his company. That is just slow and bulky—we are quicker and more adaptable.

IS ILLEGAL DOWNLOADING DESTROYING THE MUSIC INDUSTRY FROM AN INDIE LABEL PERSPECTIVE?
No, not really, it is truly creating a massive challenge to engage the fan and keep them respecting the craft, the art, and the power of the music. It is a combination of being more aware of what is going on from a consumption level with your artists' fans, and trying to create more value for them, using all of the information that you have. For example, if you figure out how many illegal downloads are happening in Chicago—and it is a lot—you need to help your band get there to play and sell some vinyl or CDs or t-shirts or bottle openers.

BOB LEFSETZ RECENTLY STATED THAT "MAJOR LABELS MADE MUSIC FREE BY REFUSING TO AUTHORIZE NEW DISTRIBUTION TECHNOLOGIES." WHAT'S YOUR TAKE ON THIS?
Bob is great but I stopped subscribing a while ago because I think he loses the plot sometimes. The music became free because the distribution systems and new technologies were better, more convenient and easier. You could sit at home and browse, listen, download, share, discover. I don't feel like blaming or pointing fingers at the Majors. They didn't cause anything. The fans and users made music free—it was their choice.

WHY WOULD AN ARTIST WANT TO SIGN WITH AN INDIE LABEL?
Flexibility, creativity, aesthetic, friendship. A lot of bands like the roster of artists on a particular label, or they might have a direct connection to the community that surrounds a label. Indies should be treated like your mom's lasagna or chocolate chip cookies. We are warm and comforting—or something like that...

WHAT DOES THE FUTURE OF THE INDUSTRY HOLD FOR INDIE MUSIC?
We need to hold on to our role in putting out challenging music and art. Some of it will rise up to the top, some will hold fast with steady and lengthy careers, and some bass players will quit or sleep with the lead singer's girlfriend. In many ways, it is so unpredictable that you need to let go of the analysis and do what seems natural and truly comes from the artists. Then the line up at the show will be around the corner, the orders for product will start coming in and things just work. That has always been the indies' roll.

MAY ALL YOUR DREAMS COME TRUE WITH ZULU

NO AGE
Nouns CD

Zulu faves **No Age** return with their Sub Pop debut! **Nouns** is succinctly all-encompassing, from the faux-simplicity of the title to the beautiful distortion of its soufid, to the packaging that includes a 68-page full-color book packed with photos and art pieces. The record opens with a symphony of noise (both **Dean** and **Randy** use samples alongside their main instruments) and sometimes creeps, sometimes smashes through a sonic headlock befitting **Daydream Nation**-era **Sonic Youth**, Kiwi pop, **My Bloody Valentine**, and experimental noise. There's bit of an art-punk rennaissance in L.A. right now and **No Age** are right in the middle of it. Don't miss out on one of the year's most exciting albums. AVAILABLE MAY 6th

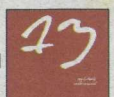
CD 14.98

BORIS
Smile CD

Boris is not a sorely underappreciated or sadly overlooked group anymore. Thanks in large part to critics' fondness for **Pink** in 2005-06, the Japanese rock giants finally gained more than a faithful following in North America for their brutal take on drone and psychedelic rock. This is a band that has been steadily releasing sterling material since their inception in 1992, and it feels like they've covered every aspect of stoner-rock and doom-metal and Jap-psych and on and on and on over 17, 18 albums... But never before has anticipation been as palpable as it is now. **Smile** is more of the same, but only in the loosest sense; this is a grower with shades of sludge, shades of punk and, perhaps most strangely, shades of pop. It's the closest **Boris** has come to combining its three artistic directions on one release. This is **Boris** as deliciously schizophrenic and ambitious as they've ever been. Just don't leave the earplugs behind. AVAILABLE MAY 1st

CD 14.98

BRIAN JONESTOWN MASSACRE
My Bloody Underground CD



In the four years since that documentary rocketed him to infamy, **Anton Newcombe** hasn't made many moves to belie director **Ondi Timoner**'s portrayal of a self-sabotaging **Colonel Kurtz**-styled maverick, turning his band into an almost-endlessly touring gong show that's made a couple Vancouver stops that either pissed everyone off or gave everybody what they wanted (one and the same thing, really). So, further complicating that legacy, the new **BJM** (notably including **Ride**'s **Mark Gardener**) delivers an expectation-defying album of hallucinogenically lo-fidelity speaker-blowers, broken up with drunken stabs at avant-classical piano interludes and "**Revolution Number 9**"-style sound collages. It's another schizophrenic disc, but the rewards are undeniable: much as previous incarnations of **BJM** have effortlessly projected the spirit of **The Byrds**, **Dylan** and the **Stones**, this particular version walks, talks and breathes the aesthetic of its influences (more heavily-weighted towards shoegaze fuzz than drug-addled mod this time around) with a satisfying level of grit and conviction. **BJM** remains an endlessly interesting conversation piece.

CD 14.98

CONSTANTINES
Kensington Heights CD

As the biggest thing to ever come out of Guelph, Ontario, the **Constantines**' maturation into Canada's apocalyptic poet laureates of hard work and commitment has been particularly gratifying. Their early albums were too glibly tagged as **Springsteen**-meets-**Fugazi**, but with 2005's **Tournament of Hearts**, the music turned into something weightier, brawnier, and more satisfying as frontman **Bry Webb** hit his stride, growling about growing up and working full-time. New songs like "**Time Can Be Overcome**" or "**Trans Canada**" possess the kind of muscularity that makes the **Constantines**' more punk-inflected songs so exciting, but also the tenderness that shades their more ostensibly gentle moments. It's what makes them one of the few Next Big Things with staying power, and the way **Kensington Heights** walks that delicate line with aplomb makes it the band's best yet.

CD 14.98

MATMOS
Supreme Balloon CD

The new album from **Matmos** finds the dynamic duo taking a holiday from conceptual responsibility, skipping the outré sampling antics in favor of a lighthearted "cosmic pop" record made entirely out of synthesizers. Leave it to **Matmos** to invent a hard and fast rule that they have to follow even when they're just having fun: the creative restriction this time around is that **Supreme Balloon** is an ALL synthesizer album and no microphones were used at any point. That's right, no household objects played in a percussive manner, no snails or blood or amplified semen, no acoustic instruments, no voices of famous people for five seconds, not even any half-way cheating with Vocoders. just synthesizers of all shapes, sizes, eras and nationalities being snipped, folded and reshuffled by an arsenal of samplers and computers into colorful sound-origami. Though it was recorded all over the world over the last two years, the whole shebang was finished in Baltimore, Maryland (the band's new home, at least as long as **Drew Daniel** is a professor in the English Department at Johns Hopkins University), and comes encased in some truly gorgeous watercolor artwork by **Robert Syrett**. AVAILABLE MAY 6th

CD 12.98

THE LAST SHADOW PUPPETS
The Age Of Understatement CD

The **Last Shadow Puppets** are **Alex Turner** (from **Arctic Monkeys**) and **Miles Kane** (from **The Rascals**). Firm friends ever since **Arctic Monkeys** toured with **Kane**'s previous group, **The Little Flames**, the pair were so inspired by listening to the likes of **Scott Walker**, early **Bowie** and **David Axelrod**, that they hatched a plan. The result, **The Age Of The Understatement**, is an album of 12 full-blooded songs, bold and brassy, full of drama, wit and melody, that source the past but avoid falling into pastiche. Both **Miles** and **Alex** are 22, and this is a youthful record, full of life and the sheer pleasure of music making. **The Last Shadow Puppets** recorded the songs at Black Box studios near Nantes, France in two weeks during the summer of 2007, with producer and drummer **James Ford**. The band then approached **Final Fantasy**'s **Owen Pallett** to arrange and conduct the orchestration of the tracks, which were recorded by the 22 piece London Metropolitan Orchestra at British Grove studios in London over Christmas. AVAILABLE MAY 6th

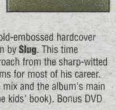
CD 14.98

THE LONG BLONDES
Couples CD

What's in a name? A lot, in the case of the second **Long Blondes** LP. The title, you see, gives the game away completely: since 2006's debut album **Someone To Drive You Home**, you see, the two couples in the band have split up, while singer **Kate Jackson** has started dating their ex-tour manager after her previous long-distance relationship ended. Hence the quotation marks around the title. That said, it's lyrical ground they've trodden before. A lot of songs on their first album dealt in similar currency, and the real new here isn't a thematic revolution but a musical one: led by producer **Errol Alkan**, **The Long Blondes** have orchestrated a slick collision of floor-filling, big-chorus indie-pop with the new school of disco. The result is as close to **Italians Do It Better** acts like **The Chromatics** as it is to **Blondie**. Where they go from here is anybody's guess but with **Couples** they've managed to turn two years of inter-band heartache into an ambitious, forward-thinking pop record that tops their debut by quite some distance. AVAILABLE MAY 6th

CD 12.98

ATMOSPHERE
When Life Gives You Lemons, You Paint that Sh*t Gold LTD. CD



The prolific duo of **Slug** and **Ant** offer their sixth studio album, presenting their storytelling, songwriting, and musicality at its finest. Limited deluxe edition (25,000), packaged as a 40-page, gold-embossed hardcover book featuring an illustrated children's story written by **Slug**. This time around, **Slug** is coming with a lightly different approach from the sharp-witted misanthropy that's characterized Atmosphere albums for most of his career. As the title suggests, there's more optimism in the mix and the album's main theme is **Slug** trying to be a good father (hence the kids' book). Bonus DVD with over an hour of live footage and extras.

LTD. CD 14.98

EL PERRO DEL MAR
From the Valley to the Stars CD

Two years after the grand, **Spector**-esque flourishes of the debut, **From The Valley To The Stars** sees **Sarah Assbring** (aka **El Perro del Mar**) strip away the layers to reveal a stately simplicity and an album with an underlying theme — a personal reflection on the idea of heaven. **Sarah** explains, "I wanted to make something as unfashionable as an album in the classic sense of the word — in terms of its composition and the idea of a theme. In the same way that 'folk music' works I wanted to make something timeless, that in its character might appear like a collection of hymns or psalms, but in a pop costume". Recorded at home by **Sarah** with assistance from members of the Gothenburg Symphony Orchestra the result is an album that like, say, **Robert Wyatt**'s **Rock Bottom** or **Virginia Astley**'s **From Gardens Where We Feel Secure**, creates its own universe; a wonderment for the world.

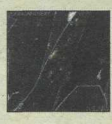
CD 14.98

ANIMAL COLLECTIVE
Water Curses CDEP

This fantastic EP features four unreleased songs from the Wavelab session that spawned last year's celebrated **Strawberry Jam**, but rather than b-sides or studio floor cuttings, **Water Curses** is another one of the fully-realized between-album teasers that **Animal Collective** do so well. Highly reminiscent of the excellent **Prospect Hummer** EP they recorded with **Vashti Bunyan**, these songs represent the band at their mellowest and most playful, balancing sonic experiment with breezy accesibility in a way that few (if any) other bands can manage. From the frothy bossa swing of the title track to the creeping chorus of "**Cobwebs**", **Water Curses** is sure to delight every variety of **AC** fan.

CDEP 7.98

YOUNG AND SEXY
The Arc CD/LP



Local ensemble **Young And Sexy** have returned with a set of songs destined to appeal to the true music lover; a listener who, in this digital age of restlessness, is willing to spin a record in its entirety and take the time to enjoy a complex and rewarding audio experience. These eleven new songs wield the rare gift of both artful experimentation and strong melodic invention. **The Arc** is full of classical, baroque pop and prog rock influences. Songs move from one movement to another cradling lyrics that focus on medieval and pagan imagery and a touch of spiritualism. Recorded and produced at The Hive Studios in Vancouver by **Colin Stewart** (**Black Mountain**, **Cave Singers**, **Ladyhawk**, **Swan Lake**) **The Arc** fits securely into **Young And Sexy**'s ever-changing musical canon. AVAILABLE MAY 13th

CD 12.98

THE INCOMING DREAM!

The Sword – Gods of the Earth [Kemado]
Acid Mothers Temple and the Melting Paraiso U.F.O. – Recurring Dream and Apocalypse of Darkness [Important]
Auburn Lull – Begin Civil Twilight [Darla]
Boredoms – Super Roots 9 [Thrill Jockey]
Clinic – Do It [Domino]
Cut Copy – In Ghost Colours [Modular]
Eric Avery – Help Wanted [Dangerbird]
Fleet Foxes – Sun Giant EP [Sub Pop]
Foals – Antidotes [Sub Pop] [North American release]
Jim Noir – Jim Noir [Barsuk]
Man Man – Rabbit Habits [Anti-]
Mad Beat Manifesto – Autoimmune [Metropolis]
Microphones – The Glow Pt. 2 (Reissue) [K]
MSTRKRFT – Remixes Vol. 1 [Last Gang]
The Old Haunts – Poisonous Times [Kill Rock Stars]
Richard Swift – Richard Swift As Onasis [Secretly Canadian]
Shout Out Louds – Impossible EP [Merge]
Someone Still Loves You Boris Yeltsin – Pershing [Polyvinyl]
Spoon – Don't You Evah (single) [Merge]
Theo Oh Sees – The Master's Bedroom Is Worth Spending a Night In [Tomlab]
Wye Oak – If Children [Merge]
Air – Moon Safari: 10th Anniversary Edition [Astralwerks]
Christopher Bissonnette – In Between Words [Kranky]
The Jealous Girlfriends – The Jealous Girlfriends [Last Gang]
The Kooks – Konk [Astralwerks] [North American release]
M83 – Saturdays = Youth [Mute]
Portishead – Third [Island]
Vampire Weekend – "A-Punk" / "Oxford Comma" (rehearsal version) 7" [XL]
Billy Bragg – Mr. Love & Justice [Anti-]
The Cinematic Orchestra – Live at the Royal Albert Hall [Domino]
Elbow – The Seldom Seen Kid [Fiction/Geffen] [North American release]
Elvis Costello – Momofuku [Lost Highway]
Flight of the Conchords – Flight of the Conchords [Sub Pop]
J. Spaceman/Sun City Girls – Mister Lonely: Music From a Film by Harmony Korine
Love – Forever Changes: Collectors Edition [Rhino]
The Replacements – Various reissues [Rhino]
Sonic Youth – SYR7 [SYR]
Thalia Zedek Band – Liars and Prayers [Thrill Jockey]
Thank You – Terrible Two [Thrill Jockey]
Tokyo Police Club – Elephant Shell [Saddle Creek] [physical release]
Cloudland Canyon – Lie In Light [Kranky]
Jamie Lidell – Jim [Warp]
The Roots – Rising Down [Def Jam]
Santogold – Santogold [Downtown/Atlantic]
Sebadoh – Bubble and Scrape reissue [Domino] [UK release]
Vetiver – Thing of the Past [Gnomonsong]

Sale prices in effect until May 31, 2008

ZULU ART NEWS: MAY 1-31

Face the Music II

Portraits of Musicians by

Mark Mushet

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Sat	9:30 – 6:30
Sun	12:00 – 6:00